

Teaching a Novel Using the Common Core State Standards

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### Abstract

The purpose of this project was to explore ways that teachers can use the newly adopted Common Core State Standards to drive their instruction while teaching a novel. I created lessons for teachers to apply to the teaching of any novel and also gave specific lessons to use while teaching the novel *The Adventures of Ulysses*, by Bernard Evslin. I created lessons that addressed the Common Core's English Language Arts standards in reading literature, reading informational texts, writing, speaking and listening. My goal for this project was to explore how teachers could incorporate the use of informational texts, multimedia tools, the arts and their community as a way to support the teaching of a novel. I mainly incorporated these other resources as a way to get students to analyze literature more deeply and to help them strengthen their understanding of the novel itself. I wanted them to meet the rigorous Common Core State Standards while still experiencing literature as art and having a feeling of connectedness to the novel.

The outcome of this project was a novel-centered unit that is aligned to the Common Core State Standards for English Language Arts. There are two separate units included in the project. One unit was designed to be adapted to any novel and therefore is less specific and more of a suggested outline for a unit. The other unit is specific to *The Adventures of Ulysses* and includes detailed lesson plans that could be used by any teacher who teaches this novel.

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## **Chapter 1**

### **Introduction**

When I first began teaching a few years ago, students were expected to make connections as they read literature. These connections included text-to-text, text-to-self, and text-to-world. As teachers, we were constantly making sure that students were connecting to the literature that they were reading. Now, with the shifts brought on by the adoption of the Common Core State Standards, students are expected to move away from making connections with the text, and instead be able to analyze the text deeply and focus more on the author's connection to the text rather than their own. We are constantly asking our students "Why did the author choose to say that?" or "How is the author's word choice important here?" Gone are the days of putting the focus on the reader and his/her experience with a text. Instead, educators must ask what the author wanted the student to experience.

While this may be an important shift to prepare students for college and careers, it is still the goal of a language arts teacher to instill a love of reading in one's students. When the process of experiencing literature becomes cold and impersonal, it is natural for educators to be skeptical, especially in such a fragile time as middle school where many students are losing interest in reading. Kjersti VanSlyke-Briggs, a professor of English at SUNY Oneonta, identified several factors that contribute to the decline of middle school students' reading both for pleasure and academics. Some of these factors include a lack of time due to extracurricular

activities, lack of choice and dislike of material selected for class, a change in how the material was perceived, and academic level of the work (p. 8).

While educators do not always have a choice of what texts are required to be taught, we can control the way that we present them to our students. It is important to teach the Common Core State Standards (CCSS), while also allowing students to experience novels as the work of art that they are and helping them find joy in the reading process. This unit is designed to be one way for teachers to teach novels while addressing the CCSS and still engaging their students and allowing them to make personal connections to the novel.

### **1.1 Statement of the Problem**

Teachers across the nation are facing the challenge of aligning both their curriculum and instruction to meet the demands of the Common Core State Standards (CCSS). Anchorage School District adopted these standards in 2012, and as a teacher of English Language Arts, I, along with my colleagues, am constantly searching for resources to help make sure I am aligning my teaching to the CCSS. One main purpose of the CCSS is to better prepare our students to be college and career ready. This means that as we teach fiction, we must make it as applicable to real life as possible, by doing things such as tying in informational texts, media literacy, the arts and the community as much as possible. Many language arts teachers feel more confident in teaching fiction rather than nonfiction, and as we approach teaching novels, there is a gap in resources because of the newness of the

Common Core. This project will serve as a resource for teachers to see an example of how to teach a novel while tying in the CCSS.

### **1.2 Purpose of the Project**

The purpose of this project was to create a unit that teachers could use to teach any novel while addressing the Common Core State Standards and still allowing students to make connections to the novel and experience literature as art. There is a focus on including informational texts, doing close, multiple readings of important passages, and finding evidence in the text to support ideas and responses. The project also includes a sample unit for the novel *The Adventures of Ulysses*.

### **1.3 Impact on Student Learning**

My project, specifically the units produced, will directly impact student learning by assuring that the students are meeting the Common Core State Standards while reading the required novels assigned by the district. These standards include reading, writing, speaking, listening, and language. By using the unit I have created, teachers can assure that they are addressing the Common Core State Standards in their instruction of novels, and thereby assuring that students have a greater chance of being proficient in the standards as well as enhancing their overall college and career readiness.

The units will also help students make connections between different texts. They will understand how novels and informational texts are related. Students will strengthen their understanding of literary terms by doing mini-projects, analyze

both fiction and nonfiction texts, practice writing creatively as well as formally, and learn and practice how to participate in meaningful group discussions of literature. They will practice utilizing the three types of thinking and begin learning how to reflect on their own thinking process. Overall, the units will help students build reading endurance, practice responsibility, closely analyze texts, write for various purposes and have thoughtful discussions with their peers. Students will hopefully realize throughout the units that they are an important part of the learning process and that what they have to think and say about literature is important.

#### **1.4 Definition of Terms**

**Common Core State Standards-** educational standards that describe what students should know and be able to do in each subject in each grade

**Whole novels approach-** a student-centered literature program that promotes critical thinking and literary understanding through the study of novels

**Reader-response theory-** school of literary theory that focuses on the reader and his or her experience of a literary work, in contrast to other schools and theories that focus attention primarily on the author or the content and form of the work.

**Close reading-** the careful, sustained interpretation of a brief passage of text., which places emphasis on paying close attention to individual words, syntax, and the order in which sentences and ideas unfold as they are read.

## Chapter 2

### Literature Review

The purpose of this study was to determine an understanding of the Common Core State Standards, to research the best practices for teaching reading and literature in the language arts classroom, to examine existing resources that help teachers implement the Common Core State Standards, and to find specific ways teachers can use the standards to implement the teaching of a novel in their classroom.

#### 2.1 An Explanation of the Common Core State Standards

The Common Core State Standards (CCSS) are reforming education across the United States, as of now affecting the curriculum of 45 states. As it mentions in *Pathways To The Common Core*, the CCSS is the most influential document for what is being taught in our schools (Calkins, Ehrenworth & Lehman, 2012). Their book also helps people interpret and implement the CCSS, by pointing out that it requires much higher levels of reading comprehension, an emphasis on informational texts, students' abilities to cite textual evidence, reading challenging complex texts and more. According to Timothy Shanahan, even though there is a shift in the Common Core towards reading informational texts, fiction can and will still be taught in the English classroom. Teachers in other subject areas such as social studies and science will be playing a larger role in teaching literacy of informational texts (Shanahan, 2012). Not all teachers are convinced of this. As Catherine Gewertz points out, little

to no guidance is being given to teachers in many districts, leaving them to decide how to balance teaching fiction and nonfiction on their own (Gewertz, 2013).

There are many opponents of the Common Core. Some, like Tom Loveless, a scholar at the Brookings Institute, argue that the Common Core will not actually help raise student achievement. He believes that there is not enough substantial professional development to train teachers how to use the CCSS effectively, and also points out that the CCSS can be interpreted different ways by different people, and therefore it will be hard to say which curriculums are effectively teaching the CCSS (Loveless, 2012). Others, such as Stephen Sawchuk, assistant editor of Education Week, maintain that teachers have gaps in their own instructional knowledge that will need filled and may not be ready to teach the CCSS. Also, he feels that some teachers will not feel comfortable teaching the new standards until they become familiar with the assessments that will be used to test the standards (Sawchuk, 2012). Eric Gutstein, a professor at the University of Illinois, is concerned with the fact that race, class and gender are not mentioned in the CCSS. He feels that without taking these issues into account, one cannot create a common core of standards (Gutstein, 2010).

## **2.2 Traditional Reader-response Theory**

For years, teachers have argued the importance of a reader's emotions and interactions with a text being the most important element in learning literature. This idea, based on a theory created by Louise Rosenblatt, is known as the reader-response theory. Rosenblatt argued that the literary experience should be about a

reader and a book, and that reading literature should not be reduced to exercise and drill, but rather act as a work of art (Probst, 1994).

In her book *Whole Novels for the Whole Class: A Student-Centered Approach*, Ariel Sacks develops a method for teaching novels that is also based on the philosophy that students must first read and experience a work of literature wholly and authentically. Only after reading the novel in its entirety, Sacks argues, can students begin the process of analyzing the work and their reactions to it through student-driven discussions. This is when they begin to make the shift away from their own personal responses to consider the author's purpose and craft. Her approach was heavily utilized in the creation of the following unit.

The CCSS make no mention of a reader's response to the literature whatsoever, and instead emphasize looking at the author's craft and the words in the text. Without allowing readers to bring their own experiences and psyche to make sense of a text, connections that normally would have been made and meaning that could have been derived could be lost. Also, students could lose interest because of repeated experiences with reading that are incredibly impersonal.

Despite the controversy surrounding the CCSS, Anchorage School District (ASD) has adopted the standards. ASD decided to take on the standards in 2012, even though the state of Alaska did not adopt the standards. Instead, Alaska came out with a new set of standards that have very little differences compared to the CCSS. In an effort to begin implementing the CCSS, ASD has aligned our standards and the CCSS (2010) into an academic plan for teachers to follow ("English language arts" 2013). While this is a great resource for teachers to use to ensure that they are



addressing the standards, there is currently a lack of resources for *how* to teach them. Specifically, resources on how to teach novels while implementing the CCSS, including tying in informational texts, media literacy, and the arts, are nowhere to be found.

### **2.3 Methods for Teaching Reading**

In order to come up with a method of how to teach a novel while implementing the CCSS, it is important to look first at the body of research that exists for how to teach reading through novels. In *The English Teacher's Companion*, the author gives a good sequence for how to teach a novel. These steps include organizing the book around the enduring understandings and essential questions, developing the students' textual intelligence, incorporating a range of texts and media, connecting the novel to the unit of study, integrating writing throughout the study, and using a variety of assessments (Burke, 2008, p. 73-74).

Laura Robb's book, *Teaching Reading in Middle School*, gives more strategies for teaching reading that improve comprehension and thinking. The four main strategies she focuses on are teaching students at their instructional reading levels, providing students with reading and vocabulary strategies, giving independent reading a prominent place in the curriculum, and using the read-aloud as a common tool to model reading. She also focuses on having productive conferences with students, writing to improve reading, and the importance of assessments (Robb, 2010).

Kelly Gallagher also gives some strategies for teaching reading, but they are more focused towards teaching students to comprehend challenging texts. In his book *Deeper Reading*, he models how to use first and second drafts of reading to deepen comprehension, and gives examples of how to plan deeper reading lessons, which require students to do multiple readings of a text in order to move past surface-level comprehension and discover the deeper meaning found in multi-layer works (Gallagher, 2004).

When teaching novels, it can be helpful to pull in multiple sources relating to the text. As Barbara Moss expresses, the role of the teacher is not to give the students background knowledge about a topic, but to engage them in purposeful reading experiences that contribute to their knowledge (2013). Moss points out that one way to create these experiences is to group related texts on a topic, which helps students to understand how information is connected and to view a certain topic from different perspectives.

Another purpose for grouping texts is to establish text complexity, which is an important focus of the CCSS. Even if the original text, such as the novel *The Adventures of Ulysses*, isn't particularly challenging, outside sources such as informational texts with a higher lexile level, articles, blogs, or videos can add to the complexity of information and make students dig deeper and develop stronger comprehension skills. Another purpose of using multiple sources can be to connect the text to humanity. English teachers have an opportunity to foster a better understanding of humanity through intentional instruction and text selection. In this way, we can teach students about becoming better citizens and making connections

to people around them (Cherry-McDaniel, 2011). Therefore, by looking at multiple sources related to a main topic of focus, students can see how different people view the world in ways they might not have before.

## **2.4 Resources for Implementing the Common Core State Standards**

All of these resources are valid approaches to teaching reading. They can be used as good, solid building blocks for teaching a novel study unit. However, in order to focus our teaching and to meet the needs of the CCSS, it is important to look at a new body of research that ties directly to the Common Core and see how this information can help to address the concerns of meeting these new standards.

In the book *Common Core Curriculum Maps: English Language Arts*, several unit examples are given, which include a standards checklist, showing which standards are covered in the unit, the focus standards, student objectives, suggested works, sample activities and assessments, sample lesson plans included differentiated instruction and more. The maps are flexible and adaptable, and can be used as a strong example for how to create a unit that is CCSS-aligned (Common core curriculum, 2011).

Another book tied directly to the CCSS is called *20 Literacy Strategies to Meet the Common Core*. This book includes 20 strategies that are immediately usable, founded on evidence-based practices, and come with detailed graphic organizers to help teachers teach challenging texts to students while meeting the needs of the Common Core (McEwan-Adkins & Burnett, 2013).

The website [Achievethecore.org](http://Achievethecore.org) contains many sample lessons and assessment questions that help teachers use the strategy of close reading, which can be used as an example for teachers to structure their own lessons. It has resources to help teachers write text-based questions and even examples of student writing for modeling the different writing standards. It even contains entire professional development modules for teachers to view independently or as a staff.

## **2.5 Summary**

The literature I have found explains what the CCSS are and what they mean to districts and teachers. It discusses the specific CCSS for English Language Arts that I worked with, along with the Anchorage School District's academic plans that I am required to teach in my classroom. I have also given a foundation of research for how to teach novels, including reading strategies, as well as provided resources that are Common Core aligned and include information on teaching more complex texts and informational texts that helped develop a unit study example for teaching a novel and also a specific unit for teaching *The Adventures of Ulysses*.

## Chapter 3

### Methodology/Introduction

The focus of this project was to design a unit to teach a novel that would meet the requirements of the Common Core State Standards while still allowing students to experience the novel as art. The unit utilizes many different sources, such as informational texts that relate to the reading, media clips, other stories with similar literary aspects, etc. The unit was designed to be taught using the whole novel approach as the foundation for the unit.

### 3.1 Target Audience

This project was designed to be used by middle school language arts teacher with the possibility of it being adapted to the high school level as well. The unit outline can be applied to the teaching of any novel. The specific unit example for *The Adventures of Ulysses* is designed to meet the Common Core State Standards for seventh grade Language Arts. It is specifically useful for teachers in Anchorage School District as *The Adventures of Ulysses* is currently a required novel in the third quarter of 7<sup>th</sup> grade. Seventh grade students would benefit from this unit, but it could easily also be adapted to meet the standards for other grade levels. This unit is designed with differentiation in mind, so the needs of all students in the regular education language arts classroom have access to the lessons being presented, including those with individualized education plans and those who are gifted in language arts.

### 3.2 Project Description

The final outcome of this project is a 4-week unit that helps teachers teach novels while addressing the Common Core State Standards. The unit begins with a quick glance at the lessons to be taught in the unit. Next, there is an overview of the unit, a list of the essential questions, focus standards, suggested student objectives, suggested works, additional resources that can be used, and terminology that will be covered.

The next section of the unit is the unit plan, which breaks the unit apart by each lesson. There is a brief overview of what each lesson will cover, as well as which Common Core State Standards will be addressed in each lesson.

After that, there are specific, detailed lesson plans for the unit. Each lesson plan includes the student objectives, standards being supported, materials that are needed, things teachers will need to do to prepare for the lesson, the procedure to teach the lesson, differentiation to meet the needs of all students, the homework or assessment for that lesson, and attachments that include assignment sheets, rubrics, etc.

The unit outline gives examples for the different types of literary elements, activities, and assessments that teachers can use. The idea is that this unit can apply to the teaching of any novel.

The specific unit for *The Adventures of Ulysses* walks teachers through a 4-week, 20-lesson unit that explains each step in detail. This unit could also be used by teachers using different novels as a model of what a whole-novel unit can look like.

Both units were created using Ariel Sacks' *Whole Novels for the Whole Class* approach to teaching novels. I used her approach because I appreciated how it implemented the Common Core State Standards, while also allowing students to interact on a personal level with the novels. Her approach includes a balance of closely analyzing a novel while still allowing students to be creative and take some ownership in their experience with a novel. I also really liked the idea of waiting to discuss a novel until the students had finished it and then allowing student-driven discussions to be the means for analyzing the novel. All of the lessons that I created were derived from examples in her book. The formatting of the units was designed using the book *Common Core Curriculum Maps: English Language Arts 6-8* as a guide. I imitated this book because the way that the units are designed is very clear and teacher friendly, while still focusing on addressing the Common Core State Standards and making the standards the basis for each unit. It also allows educators to be very aware of what standards they are addressing for each lesson.

### **3.3 Limitations**

The biggest limitation to implementing this unit is time. Because the unit takes 4-weeks to teach, some teachers may feel as though they do not have enough time to teach the unit. However, this novel is incorporating many standards that teachers are expected to cover, so while it may appear to be a long amount of time to focus on the teaching of a novel, many other elements of Language Arts are also tied in to the unit and so really they are teaching much more than just a novel in the 4-weeks of time.

Another limitation to the unit is resources. In order to teach a novel using the whole-novel approach, each student needs a copy of the novel to read and take home throughout the unit. Many schools do not have enough copies of novels for students to take them home. In this case, the unit would take much longer because all reading would have to take place in the classroom.

The last limitation would be teachers whose approach to teaching or philosophy of teaching novels differs from my own. I created the units using the Common Core State Standards as a guideline, but I also incorporated many reader-response activities. Technically, this is going above and beyond what the standards are asking for us to do and some teachers might think it is a waste of time.



## Chapter 4

### Plans for Dissemination

The final outcome of this project is two units designed for Language Arts teachers who teach novels in the classroom. My goal is for these units to be a resource for those teachers who need to align teaching a novel with the Common Core State Standards. The units can be used as guides to teach any novel, as a resource to create their own units, or as a specific unit for teaching *The Adventures of Ulysses*. The targeted age range is middle school. However, the lessons are easily adaptable to fit upper-elementary and high school as well.

The units will be made available to teachers in Anchorage School District or for any educator who would like to use them as a resource on a request basis.

## Chapter 5

### Reflection

Although many educators debate whether the Common Core State Standards are a positive or negative thing for our country, I believe that it is my job to teach what I am told to teach. As Anchorage School District decided in 2012 to adopt the Common Core State Standards, it is my job as an ASD employee to teach the academic plan given to me.

Because of the new shifts of the Common Core, educators are having to reevaluate their methods of teaching. However, they are having to do this with little guidance and somewhat on their own due to the newness of the CCSS and therefore a lack of materials to support it.

In the summer of 2012, I was on the curriculum committee that helped to align the academic plan of the Anchorage School District with the new Common Core State Standards. While we found that many things remained the same, there were also several changes. Not only that, we found that we could still use the same resources if we needed to, but that it would be the *way* that we used these resources that would be the big change. For many teachers, this can feel like being a first- year teacher all over again. Everything that has been used in the past needs to be re-examined and assessed to see if it addresses the CCSS, and we also need to make sure that we are setting our students up for success, especially for the new CCSS assessments that will be coming our way soon.

As someone who has been reevaluating and changing everything I teach as I have gone along this year, I felt that this would be a great topic for me to address for

my research project. I was excited at the opportunity to find a way to teach novels using the Common Core State Standards and also be able to share this as a resource with my fellow educators.

Throughout the process of this research project, I learned more about the background of Common Core State Standards, including the pros and cons of implementing a nation-wide curriculum. I examined the standards for language arts very closely and now have a much better understanding of what it is that I am being asked to teach. Most importantly, I found better ways to implement the Common Core State Standards, not only through teaching a novel but for other lessons and units as well.

After a great amount of research and careful planning, I can say that I have created a unit to teach a novel that is aligned to the CCSS that I am not only proud of but also excited to teach. While I did not have a chance to implement the unit myself before the completion of this project, I look forward to trying it out, collaborating with colleagues and getting student feedback to find out what works and what can be strengthened, and trying again. After all, as educators, that is what we do best.

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## Teaching a Novel Using the Common Core State Standards A Whole Novel Approach

Note: This unit was designed using Ariel Sacks' whole novel approach from her book *Whole Novels for the Whole Class: A Student-Centered Approach*. The lessons were designed using the text *Common Core Curriculum Maps: English Language Arts* for grades 6-8. The unit is aligned with the Common Core State Standards for seventh grade language arts.

### A Quick Glance at the Lessons Included:

|  |   |  |  |  |
|--|---|--|--|--|
| Lesson One:<br>Launch of novel study<br>and reading time | Lesson Two:<br>Mini-lesson on sticky<br>notes and reading | Lesson Three:<br>Whole class check-in<br>and reading                           | Lesson Four:<br>Introduce seeker<br>books;             | Lesson Five:<br>Reading time and<br>group mini-project       |
| Lesson Six:<br>Reading time and<br>group mini-project    | Lesson Seven:<br>Reading time and<br>group mini-project   | Lesson Eight:<br>Whole class check-in<br>and partner or<br>independent reading | Lesson Nine:<br>supplemental<br>text/film              | Lesson Ten:<br>supplemental<br>text/film                     |
| Lesson Eleven:<br>discussion of<br>supplemental text     | Lesson Twelve:<br>Creative writing<br>activity            | Lesson Thirteen:<br>Creative writing<br>activity                               | Lesson Fourteen:<br>Reading day                        | Lesson Fifteen:<br>Books due! Seminar<br>discussion part one |
| Lesson Sixteen:<br>Seminar discussion<br>part two        | Lesson Seventeen:<br>Seminar discussion<br>part three     | Lesson Eighteen:<br>In-class literary<br>essay writing                         | Lesson Nineteen:<br>In-class literary<br>essay writing | Lesson Twenty:<br>Creative writing<br>share day              |

## OVERVIEW

Students will be reading a novel for this unit. They will also be reading informational texts that relate to the novel, whether it is by theme, style, etc. Students will be focusing on specific literary elements, as well as focusing on an essential question or idea throughout the unit. Students will continue to hone skills learned previously in the year. This unit ends with an essay.

## BACKGROUND PLANNING CONSIDERATIONS

### Focus Standards

Which of the Common Core State Standards will you be covering throughout the unit?

### Suggested Student Objectives

- What do you want students to be able to define?
- What do you want students to be able to discuss from the readings?
- What literary elements will students be analyzing in the readings?
- Which of the author's techniques should students be able to identify?
- What types of writing will the students be engaging in at the end of the unit?
- What types of writing will the students be engaging in throughout the unit?

## Suggested Works

### Literary Texts

- What literary texts will be used in this unit? (novel, poems, plays, short stories, etc.)

### Informational Texts

- What informational texts will be used in this unit? (articles, biographies, nonfiction stories, memoirs, etc.)

### Art, Music, and Media

- What photos, paintings, songs, film clips, or other forms of media will be used in this unit?

## Sample Activities and Assessments

What types of activities will the students be doing throughout the unit? These could include:

- class discussions
- note taking
- information text response
- analyze drama
- media literacy



- research
- multimedia presentations
- literature response
- narrative writing
- informative/explanatory writing
- persuasive writing
- word study
- vocabulary/word wall
- analyze art
- speech analysis

### Additional Resources

What additional resources could be used throughout the unit?

### Terminology

What terms are new and/or important to the unit that students should learn and understand while doing this unit?

## Note to teachers

This unit is paced to take about four weeks. Depending on your specific group of students, you may need to take more or less time. In the following lessons, I have included which Common Core State Standards are addressed during each lesson. I have addressed the 7<sup>th</sup> grade Language Arts standards for reading literature, reading informational texts, writing, speaking, and listening. The language standards, including vocabulary and English conventions, may be incorporated into this unit if you prefer. I personally teach them as a daily warm-up throughout the year, so they are not specifically addressed in the lesson plans that follow.

## Unit Sample Plan

|   |   |
|---|---|
| <p>Lesson 1: Launch of novel study and reading time</p> <p>Receive materials for novel study<br/>Review the introduction letter and reading schedule<br/>Begin reading the novel (RL.7.1, RL.7.2)</p>                         | <p>Lesson 2: Mini-lesson on sticky notes and reading</p> <p>Go over literal, inferential, and critical thinking. Practice categorizing responses as one of the types of thinking.<br/>Review the guidelines for sticky notes (RL.7.1, RL.7.2, SL.7.1, SL.7.4)</p> |
| <p>Lesson 3: Whole class check-in and reading</p> <p>Check in with class to discuss any questions or concerns regarding the reading, sticky notes, etc. Students read the remainder of the class (RL.7.1, RL.7.2, SL.7.1)</p> | <p>Lesson 4: Introduce extension books **OPTIONAL LESSON</p> <p>Provide students extension opportunities<br/>Students read the remainder of the class (RL.7.1, RL.7.2, RI.7.9, W.7.2)</p>   |
| <p>Lesson 5-7: Reading time and group mini-project</p> <p>Students will analyze specific literary elements in small groups to gain a deeper understanding of the novel. (RL.7.1, RL.7.2, RL.7.3, RL.7.6)</p>                  | <p>Lesson 8: Whole class check-in and reading</p> <p>Check in with class to discuss any questions or concerns regarding the reading, sticky notes, etc. Students read the remainder of the class (RL.7.1, RL.7.2, SL.7.1)</p>                                     |

|  |   |
|--|---|
| <p>Lesson 9-11: Supplemental text/film and discussion</p> <p>Students will analyze a text/film that connects or relates to the novel and will gain deeper insight into the novel through the supplemental material. (RI.7.7, RI.7.9)</p>                       | <p>Lesson 12-13: Reading time and creative writing</p> <p>Students will think and write creatively and analytically about the novel through creative writing exercises. (W.7.3, W.7.10)</p>   |
| <p>Lesson 14: Reading day</p> <p>Check in with class to discuss any questions or concerns regarding the reading, sticky notes, etc. Students read the remainder of the class (RL.7.1, RL.7.2, SL.7.1)</p>  | <p>Lesson 15: Books Due! Seminar Discussion- Day One</p> <p>Students will discuss the novel in a seminar-style class discussion. During this discussion, students give initial responses to the novel. (SL.7.1, SL.7.2, SL.7.3, SL.7.4)</p>           |
| <p>Lesson 16: Seminar Discussion- Day Two</p> <p>Students will reread parts of the novel to find evidence that supports their ideas, challenge or revise ideas with evidence, and do a close reading of the text. (RL.7.1, RL.7.2, RL.7.3, SL.7.1, SL.7.3)</p> | <p>Lesson 17: Seminar Discussion- Day Three</p> <p>Students will draw conclusions from evidence, analyze the author's craft, infer the author's purpose, and connect themes in the text to world issues. (RL.7.3, RL.7.4, RL.7.6, SL.7.1, SL.7.3)</p> |
| <p>Lesson 18-19: In-class literary essay writing</p> <p>Students will write an essay based on class discussions of the novel. (W.7.1, W.7.2, W.7.3, W.7.4, W.7.10)</p>   | <p>Lesson 20: Creative writing share day</p> <p>Students will share their creative writing from earlier in the novel study with the class, practicing eye contact, body language, and voice tone and volume. (SL.7.4, SL.7.6)</p>                     |

## Lesson One: Launch of Novel Study

### Objectives:

- Students will receive the materials necessary to begin the novel study.
- Students will review and understand the introduction letter and the expectations for the study, including the sticky notes.
- Students will begin reading

### Standards supported:

- [CCSS.ELA-Literacy.RL.7.1](#) Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- [CCSS.ELA-Literacy.RL.7.2](#) Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

### Materials:

- Gallon-sized bags
- Large package of sticky notes

- A copy of the novel for each student
- Introduction letter- enough copies for all students
- Reading schedule- enough copies for all students

Preparation:

- Prior to the lesson beginning, create an introduction letter to the novel study. It should include the following information:
  - A brief introduction to the novel to catch the students' interest and introduce them to the author, main character, etc.
  - A few words about how the book connects to the rest of the curriculum and how it builds on previously learned concepts.
  - Contents: A list of the items that should be in the bag.
  - Expectations: A description of the expectations for the students' reading and notes.
  - Literary focus: A suggestion of a literary element or device to pay special attention to, which will be the focus of the class.

- Any encouragement for the students before they begin.
- Put a copy of the novel, an introduction letter, a reading schedule, the guidelines for sticky notes and the sticky notes inside each bag before class begins.

Procedure:

- Pass out a bag to each student.
- Have students get out the introduction letter and read it.
- Review the letter as a class to check for understanding.
- Review the schedule with the students. Point out the due date for the entire book and clarify which specific pages are due on which dates.
- Tell students you will review the guidelines for sticky notes with them in class the next day.
- Allow students to begin reading the novel for the rest of the class period.

Differentiation:

- Struggling readers can read the novel with a partner, in a small group with a teacher's assistant, or following along to the audio version if available.
- Advanced readers can work ahead, as there will be opportunities introduced in Lesson 4 for students who finish early.

Homework/Assessment:

- Students will complete the assigned pages for the night independently at home if they do not finish them in class.

Attached:

- Sample Introduction Letter and Sample Reading Schedule

## Introduction Letter to *When You Reach Me* by Rebecca Stead

Dear seventh graders,

We are beginning our first novel study of the year. For this study, we will read *When You Reach Me*, by Rebecca Stead. This book was the 2009 winner of the Newbery Medal, the highest award for literature written for kids. It is part realistic fiction, part mystery, with a little science fiction mixed in. I guess you've got to read for yourself to understand! We will focus especially on the characters, exploring the ways in which the events in the book affect them and cause change. This packet contains the following contents:

- A hard-cover copy of the novel
- A schedule and reading guide
- Sticky notes

We will read in class some days and also for homework. You are always responsible for keeping up with the schedule and writing at least four sticky notes for each night of reading. Keep the books in the bag provided. Keep them in good condition, and bring them to class every day! When you finish the entire book, we will begin true discussions. Bring your honest reactions, questions, and ideas about this book and its story. I look forward to very interesting conversations! This is an unusual and remarkable book—you've just got to stick with it!

Enjoy!<sup>1</sup>

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<sup>1</sup> Example adapted from "Whole Novels for the Whole Class" by Ariel Sacks.



Reading Schedule for *The House on Mango Street*, October<sup>2</sup>

| Monday  | Tuesday                          | Wednesday                        | Thursday                         | Friday                                   |
|---|----------------------------------|----------------------------------|----------------------------------|--|
| 10/3<br><br>Read the opening of Bradbury's <i>Martian Chronicles</i> , setting writing exercise | 10/4<br><br>Read pp. 3-20        | 10/5<br><br>Read pp. 21-38       | 10/6<br><br>Read pp. 39-78       | 10/7<br><br>Read! No School              |
| 10/10<br><br>Read! No school  | 10/11<br><br>Read pp. 79-102     | 10/12<br><br>Read pp. 102-110    | 10/13<br><br>Books Due!          | 10/14<br><br>Discussions/ Writing begins |
| 10/17<br><br>Discussions/writing  | 10/18<br><br>Discussions/writing | 10/19<br><br>Discussions/writing | 10/20<br><br>Writing celebration | 10/21                                    |

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<sup>2</sup> Example adapted from *Whole Novels for the Whole Class* by Ariel Sacks.

## Lesson Two: Mini-lesson on Sticky Notes

### Objectives:

- Students will understand the difference between literal, inferential and critical thinking.
- Students will be able to categorize their thoughts/questions as one of the three types of thinking.

### Standards Supported:

- CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- CCSS.ELA-Literacy.SL.7.4 Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

Materials:

- Either a white board or chart paper
- Markers
- Examples of each type of thinking

Preparation:

- Choose a short story, folktale, or poem to use as a way to generate student responses.
- Create a visual, such as this one, with the definitions of the three types of thinking:

The Three Ways of Thinking

**literal-** your thought was stated directly in the text, like a fact from the text

**inferential-** your thought was not stated directly but there is evidence for it in the text; it is hinted at, suggested, or implied

**critical-** your original thought, opinion, connection, or critical question related to the text

Procedure:

- Read or recite the chosen passage to the students at the beginning of class. Then ask them to share out what they think, what they remember, what they noticed and what stood out to them. As they share their responses, record them either on a white board or projected on a word document so that they can see all of their responses.
- Next, tell them that there are three different types of thinking and that as a class you will be categorizing their responses into one of those three categories.
- Explain that the first type of thinking is *literal* thinking and that just means things that actually, or literally, happened in the text- things that are facts.
- Display the visual with the three types of thinking definitions.
- Have students go through their responses and figure out which ones are literal thinking responses. Mark them with an “L”.
- Go through the other two definitions for *inferential* and *critical* and then categorize the rest of the responses with an “I” or a “C”. \*There might be a few responses that can be categorized more than one way.

- Point out to students that they came up with all three of the different types of thinking on their own quite naturally in their responses to the passage. Explain to them that they use these three types of thinking all the time in response to things they see, hear, and read; they just might not always be aware of it.
- Review the guidelines for sticky notes with the students and tell students that you will be doing checks each day or randomly to make sure they are keeping up with their sticky notes each night and that these are worth a homework score.
- Explain that the sticky notes should be placed on the page that the response corresponds to and that the edge of the sticky note should be left hanging out of the book for easy access and checking.
- If there is time left, students can start reading that day's assigned pages.

#### Differentiation:

- Struggling readers may need to work in a small group with the teacher's assistant to come up with their responses for the sticky notes. Also, they could come up with 1-2 a night instead of 4.
- Advanced readers could have more specific guidelines for the sticky notes. See attached example.

#### Homework/Assessment:

- Students will need to read the assigned reading and record responses on the sticky notes every night from here on out.
- A quiz the next day could assess the students' understanding of the three types of thinking.

Attached:

- Guidelines for Sticky Notes Version A (basic)
- Guidelines for Sticky Notes Version B (advanced)

## Guidelines for Sticky Notes Version A

### **Daily Requirement**

For each night of reading, you must write at least 4 open response sticky notes.

Open response sticky notes are your basic response to your reading:

1. You should have a variety of literal, inferential, and critical thoughts in these notes.
  -
2. This is a place to ask questions, voice opinions, record things you notice, summarize, and make connections.

Remember:

**literal**- your thought was stated directly in the text, like a fact from the text

**inferential**- your thought was not stated directly but there is evidence for it in the text; it is hinted at, suggested, or implied

**critical**- your original thought, opinion, connection, or critical question related to the text

\*Categorize each note you write with a “L”, “I”, or “C” to make sure you are varying the types of thinking.

## Guidelines for Sticky Notes Version B

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### **Daily Requirement**

For each night of reading, you must write at least:

2 open response notes

1 theme brainstorm note

1 language note

#### Directions for open response notes-

Open response sticky notes are your basic response to your reading:

1. You should have a variety of literal, inferential, and critical thoughts in these notes.
2. This is a place to ask questions, voice opinions, record things you notice, summarize, and make connections.

#### Directions for theme brainstorm notes-

In theme brainstorm notes, after you finish reading:

1. Make a list on your sticky note of all the themes or ideas you think the author is bringing up in the reading. Some examples of theme are don't be greedy and love is the worthiest of pursuits.
2. After you make the list, circle the one you think is most important to this reading.

#### Directions for language notes-

In language notes, after you have finished reading:

1. Find a sentence that really stands out to you as strong, interesting, or evocative (brings out emotions).
2. Copy that sentence in quotation marks onto the sticky note. Put the page number in parentheses at the end.
3. Explain why you chose this sentence. What is your response or connection to it?
4. Explain what you notice about how the author has written this sentence. What makes it strong or interesting?



## Lesson Three: Whole Class Check-In and Reading Day

### Objectives:

- Students will voice any questions or concerns with the beginning of the novel study.
- Students will voice any questions or concerns regarding the sticky notes.
- Students will continue reading the novel

### Standards Supported:

- CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

### Materials:

- Checklist roster with student names

- Projector

Preparation:

- Attach roster to clipboard for easy sticky note checks

Procedure:

- At the beginning of the class, have a whole-class discussion about the novel study so far. Ask if students have any questions or concerns regarding the reading schedule, the sticky notes, or anything else. This gives you a chance to see what mini-lessons you might want to prepare early on in the novel study. Avoid actually talking about the content of the book unless there is confusion and students cannot go on without clarification.
- As a whole group, share what responses students wrote down on their sticky notes from the night before. Project this for the whole class to see. This helps to model to struggling students the types of notes their peers are coming up with.
- Allow students to have the remainder of class to read the novel.

Differentiation:

- Students may read individually, in small groups, or with a partner. They may listen to the audio version if there is one.

Homework/Assessment:

- While students are reading, walk around with the clipboard and roster. Check to see that students came prepared with the assigned number of sticky notes from the previous night's reading. At this point, you can make sure students are individually understanding the sticky note responses and help clarify if they are confused. This also sets the tone to hold students accountable throughout the novel study, because they know that the sticky notes will be counting for homework scores.
- Homework will be to finish the assigned reading for the day and the required sticky notes.

## Lesson Four: Introduce Extension Books \*\*Optional Lesson

(This lesson is designed for students who are advanced readers and will finish the novel early. It can also be used to motivate other students of all abilities.)

Objectives:

- Students will review opportunities for novel study extensions

Standards Supported:

- CCSS.ELA-Literacy.RI.7.9 Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.
- CCSS.ELA-Literacy.W.7.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.

Materials:

- Extension opportunity assignment sheet

Preparation:

- Choose other texts or films that connect thematically to the novel.
- Determine how students will be responding to these texts or films.
- Create an extension assignment sheet.

Procedure:

- Hand out the extension assignment sheet to the students.
- Review the assignment with the students.
- Explain to the students that these extension assignments are optional and that they will be scored as either pass or no credit so that attempting the extension assignment can only help their grade but not hurt it.
- Students can read for the remainder of class.

Differentiation:

- Because this is an optional, independent assignment, there is no differentiation other than student choice.

Homework/Assessment:

- Students will be assessed on the extension activities with either pass or no credit.
- This is an optional assignment for those who choose to do it.
- Students will have the assigned reading and sticky notes for homework.

Attached:

- Example extension opportunity assignment sheet.

## Extension Opportunity Assignment Sheet!

1. Read *Martian Chronicles* by Ray Bradbury.
2. Pick one assignment to do. These need not be lengthy. One page is sufficient for written assignments; however, you are free to do more.
  - Letter correspondence with a character: Write a letter to a character in the book. Or pretend to be a character and write a letter to another character in the book, or a historical figure.
  - Newspaper article: Write a brief news article reporting an event from the book. Make sure to give it a catchy headline.
  - Create a sequel for the book: Write the first chapter of the sequel, or make a dust jacket for the sequel.
  - Literary Analysis: Write an essay (at least 3 paragraphs) about an aspect

## Lesson Five-Seven: Group mini-projects and reading time

### Objectives:

- Students will investigate literary elements in the text in order to form a deeper level of understanding of the novel.
- Students will work in groups in order to complete the project.

### Standards Supported:

- CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- CCSS.ELA-Literacy.RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).
- CCSS.ELA-Literacy.RL.7.6 Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.



Materials:

- Chart paper
- Markers
- Rulers

Preparation:

- Determine literary elements that students are struggling with or that could be explored more thoroughly, based on whole class check-ins or responses on the sticky notes. Some ideas include:
  - character mapping
  - analyzing conflict
  - analyzing plot elements
  - analyzing setting
  - analyzing tone
  - analyzing theme
  - literary element analysis (examine the author's use of dialogue, foreshadowing, irony, etc.)

- Scaffold the mini-projects to differentiate and meet the needs of different learners.
- Determine which students will be working in which groups together.

Procedure:

- Explain to students that they will be working on group mini-projects with their peers for the next few days.
- Review expectations for group work.
- Split students into groups and give them their assignment sheet and the materials they need.
- Allow students time in class to work on group projects together. The class time can be split with part of it being used on the group project and the other part doing some of the reading for the day.

Differentiation:

- Students should be placed into groups based on their needs and abilities. The different projects are tiered from basic to advanced in order to help differentiate.
- Depending on how long it takes the groups, they may complete multiple mini-projects during the span of this lesson.

#### Homework/Assessment:

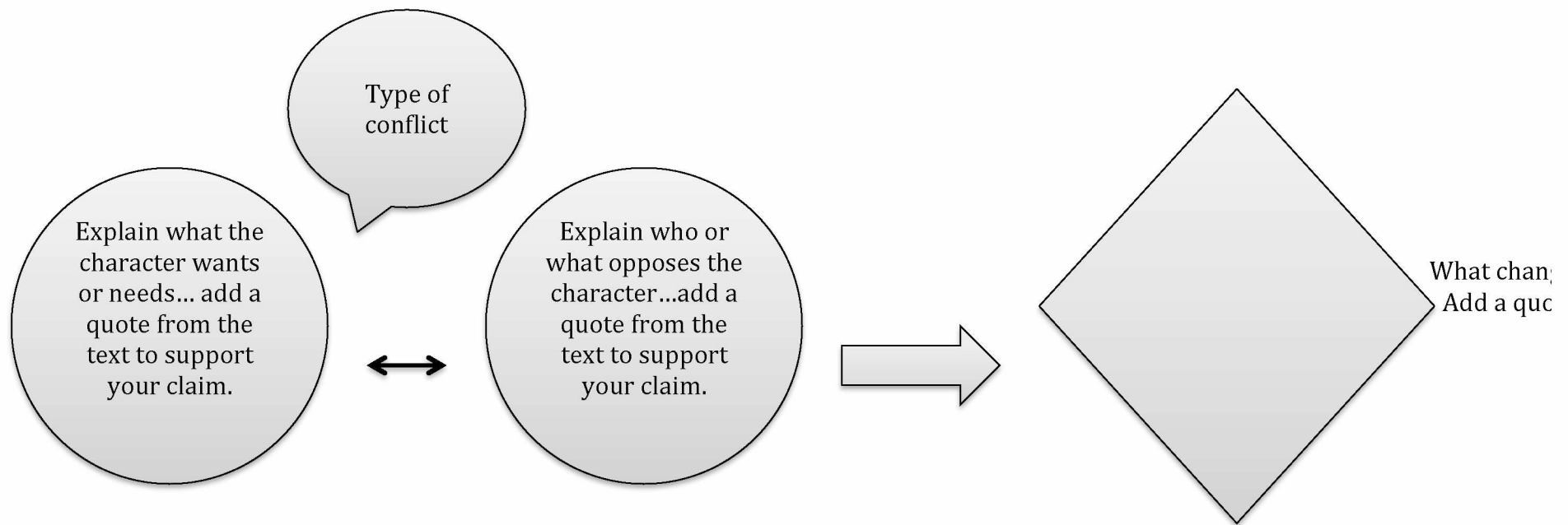
- Students will be assessed based on their use of class time, their level of effort during group work, and the final project the group completes. A class checklist can be used to keep track of on-task behavior.
- Students will still need to keep up with the day's assigned reading and sticky notes.

#### Attachment:

- Example mini-project on conflict

## Conflict Mini-project

- ★ Work with a partner. You will need a half chart paper, a marker, and a ruler. Set up your paper with title (above) and your names.
- ★ Pick an interesting conflict from the novel. Create an organizer like the one below for your conflict.



## Lesson Eight: Whole-class check-in and partner or independent reading

### Objectives:

- Students will voice any questions or concerns regarding the novel study.
- Students will voice any questions or concerns regarding the sticky notes.
- Students will continue reading the novel

### Standards Supported:

- CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

### Materials:

- Checklist roster with student names

Preparation:

- Attach roster to clipboard for easy sticky note checks

Procedure:

- At the beginning of the class, have a whole-class discussion about the novel study so far. Ask if students have any questions or concerns regarding the reading schedule, the sticky notes, or anything else.
- Allow students to have the remainder of class to read the novel.

Differentiation:

- Students may read individually, in small groups, or with a partner. They may listen to the audio version if there is one.

Homework/Assessment:

- While students are reading, walk around with the clipboard and roster. Check to see that students came prepared with the assigned number of sticky notes from the previous night's reading. At this point, you can make sure students are individually understanding the sticky note responses and help clarify if they are confused.
- Homework will be to finish the assigned reading for the day and the required sticky notes.

## Lesson Nine-Eleven: Supplemental text/film

### Objectives:

- Students will analyze supplemental texts and/or film to deepen comprehension of the novel study.
- Students will critically read a text and/or watch a film and make connections to the novel.

### Standards Supported:

- CCSS.ELA-Literacy.RI.7.7 Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).
- CCSS.ELA-Literacy.RI.7.9 Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.

### Materials:

- Supplemental text/film



### Preparation:

- The goal of this lesson is to build the students' knowledge base and critical thinking. Select supplemental materials that will help to fill gaps in students' prior knowledge of the novel that may get in the way of comprehension. Also, supplemental texts can give students opportunities to be more critical of what they are reading by bringing them other perspectives on the novel or the context in which the story takes place. Some examples include:
  - news articles that provide relevant background information
  - biographical articles about the author of the novel
  - other texts or films that elaborate on themes, subject matter, etc. of the novel

### Procedure:

- Introduce the supplementary film/text to the students.
- Analyze the material individually, in small groups, and as a class.
- Help students to make connections between the supplemental film/text and the novel.

#### Differentiation:

- Struggling readers may need the teacher to help analyze the supplemental material and make connections between the material and the book. This may be done in small group or whole-class discussions or activities.
- Advanced readers may be able to analyze the material independently or with a partner. They might also be challenged to take the activity a step farther, such as doing a short compare/contrast essay between the supplemental text/film and the novel.

#### Homework/Assessment:

- Students will be assessed on their understanding of the supplemental material either informally through class discussions or more formally such as a short writing exercise, either in class or as homework.
- Students are expected to keep up with the assigned reading and sticky notes.

## Lesson Twelve-Thirteen: Creative Writing

### Objectives:

- Students will critically analyze a literary aspect of the novel through creative writing
- Students will think about the novel critically and analytically

### Standards Supported:

- [CCSS.ELA-Literacy.W.7.3](#) Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- [CCSS.ELA-Literacy.W.7.10](#) Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

### Materials:

- Creative writing prompts relating to literary elements from the novel

### Preparation:

- Create a creative short one-class writing assignment based on the literary focus or important elements of the novel.

Some ideas include:

- Writing a letter to a specific character from the novel.
- Pick a character from the book and write a poem from the character's perspective.
- Give a scene a makeover- Pick a scene that was boring and rewrite it to be more interesting.
- Kill off a character! Pick a character from the book. Write a scene in which that character dies.
- Add a character! Make up a new character for the novel. Write a scene in which your character enters the novel.
- Change the point of view. Pick a character from the novel that is NOT the main character. Rewrite a scene from that character's point of view.
- Change the setting. What would happen if your novel took place in a different place or time? Rewrite a scene from your novel in a completely different setting.

### Procedure:

- Introduce the creative writing assignment to students.

- Give students time to work on the assignment in class.

#### Differentiation:

- Struggling writers can work in pairs.
- Some of the writing prompts should be very structured for students who struggle with creative writing, while other writing prompts can be more open-ended.
- Give students the option to share their reading with the class if time allows.

#### Homework/Assessment:

- The creative writing assignment can be finished as homework.
- The daily reading and sticky notes are homework.

## Lesson Fourteen: Whole Class Check-In and Reading Day

### Objectives:

- Students will voice any questions or concerns.
- Students will voice any questions or concerns regarding the sticky notes.
- Students will continue reading the novel

### Standards Supported:

- CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

### Materials:

- Checklist roster with student names

### Preparation:

- Attach roster to clipboard for easy sticky note checks

Procedure:

- At the beginning of the class, have a whole-class discussion about the novel study.
- Allow students to have the remainder of class to read the novel.

Differentiation:

- Students may read individually, in small groups, or with a partner. They may listen to the audio version if there is one.

Homework/Assessment:

- While students are reading, walk around with the clipboard and roster. Check to see that students came prepared with the assigned number of sticky notes from the previous night's reading. At this point, you can make sure students are individually understanding the sticky note responses and help clarify if they are confused. This also sets the tone to hold students accountable throughout the novel study, because they know that the sticky notes will be counting for homework scores.
- Homework will be to finish the assigned reading for the day and the required sticky notes.

## Lesson Fifteen: Books Due! Seminar Discussion- Day One

### Objectives:

- Students will obtain a deeper understanding of the novel through group discussions.
- Students will clearly express ideas in a group setting and critically respond to the class discussion.

### Standards Supported:

- CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- CCSS.ELA-Literacy.SL.7.2 Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.
- CCSS.ELA-Literacy.SL.7.3 Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.
- CCSS.ELA-Literacy.SL.7.4 Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

### Materials:

- Projector and word processor



Preparation:

- Arrange the desks in the classroom to form a circle for the seminar discussion.

Procedure:

- Have students sit in a circle for the discussion.
- Explain to them that the discussion will begin with a go-around, where everyone gets a chance to speak once so that everyone can contribute to the discussion right away. Tell students they can say anything they want about the book—something they liked, didn't like, a character they want to comment on, a favorite or least favorite part of the book, a comment they wrote on a sticky note, or any other response to the book.
- Remind students to respect the class during discussion.
- Refer students to the sentence starters if they need them (attached).
- During the discussion, take notes on everything the students say. One option is to project the notes while the students are discussing. These initial comments will become a bank of possible discussion points for later discussions.
- After the go-around, tell students that the discussion is now open for anyone to respond. Throughout the process, the students create most of the content of the discussion, while the teacher acts as the moderator and facilitator.
- The discussion continues until class ends is nearly over.

- With about 5 minutes left in class, ask the class what would make an interesting homework question to write on, based on the class discussion. As a group, decide what a good homework question will be and assign it for that night's homework. This way, students come prepared to the next class discussion with even more knowledge and analysis of the novel.

#### Differentiation:

- By beginning the discussion with a go-around, this ensures that all students contribute something to the class discussion.
- The use of sentence starters can really help students who are unsure how to begin their responses and reactions.

#### Homework/Assessment:

- The student-generated homework question will be at least one paragraph of commentary, response, or a creative piece, depending on what the group decides.

#### Attached:

- Sentence starters for discussions

### Sentence Starters for Discussion

- I agree with what you said about....
- I disagree with what you said about...
- Could we talk about...
- I have a question about...
- The does a good job of...
- The author doesn't do a good job of...
- I don't understand what you mean by...
- Can you think of an example of what you just said?
- I'd like to look at page...
- This reminds me of...

## Lesson Sixteen: Seminar Discussion- Day Two

### Objectives:

- Students will continue discussion of the novel
- Students will reread sections of the book to find evidence in the text to support their claims or clarify any confusion

### Standards Supported:

- CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- CCSS.ELA-Literacy.RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).
- CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- CCSS.ELA-Literacy.SL.7.3 Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.

### Materials:

- Copy of notes from the previous day's discussion

Preparation:

- Chairs should still be arranged in a circle for the discussion.
- Make copies or project a copy of the class's discussion from the previous lesson so that students can build on the discussion from there.

Procedure:

- Begin the class by sharing responses to the student-created homework question aloud.
- Next, ask everyone to read over the notes from the previous discussion and put a star or question mark next to anything they would like to comment on or question.
- Allow students to lead the discussion again. At this point students will be turning to the text to reread sections being discussed and to find evidence for their ideas.
- If students do not have a jumping off point, refer back to an argument presented the day before and have them begin the discussion there, doing a closer reading of the text.
- To help move the discussion along, ask students to find parts of the novel that show what someone is talking about.

- Keep notes of what discussion takes place throughout just like the first day of discussion.
- The discussion continues until class ends is nearly over.
- With about 5 minutes left in class, ask the class what would make an interesting homework question to write on, based on the class discussion. As a group, decide what a good homework question will be and assign it for that night's homework. This way, students come prepared to the next class discussion with even more knowledge and analysis of the novel.

#### Differentiation:

- By beginning the discussion with a go-around, this ensures that all students contribute something to the class discussion.
- The use of sentence starters can really help students who are unsure how to begin their responses and reactions.

#### Homework/Assessment:

- The student-generated homework question will be at least one paragraph of commentary, response, or a creative piece, depending on what the group decides.

## Lesson Seventeen: Seminar Discussion- Day Three

### Objectives:

- Students will draw conclusions from the evidence found during class discussions
- Students will analyze the author's craft, inferring the author's purpose and intended audience
- Students will make connections across texts and connecting themes in the text to real-world issues

### Standards Supported:

- CCSS.ELA-Literacy.RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).
- CCSS.ELA-Literacy.RL.7.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.
- CCSS.ELA-Literacy.RL.7.6 Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.
- CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

- CCSS.ELA-Literacy.SL.7.3 Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.

Materials:

- Copy of the notes from the previous day's discussion

Preparation:

- Chairs should still be arranged in a circle for the discussion.
- Make copies or project a copy of the class's discussion from the previous lesson so that students can build on the discussion from there.

Procedure:

- Review the class discussion from the day before.
- Ask students to consider the role of the author in creating the novel and have them assess the strengths and limitations of the author's craft. What things did they like that the author did? What things could have been done differently? Have students consider the author's purpose in writing the novel.



- Discuss the novel in the context of the world and other works of literature and film. This allows students to make connections to humanity and other works of art.
- The discussion continues until class ends is nearly over.
- With about 5 minutes left in class, ask the class what would make an interesting homework question to write on, based on the class discussion. As a group, decide what a good homework question will be and assign it for that night's homework. This way, students come prepared to the next class discussion with even more knowledge and analysis of the novel. Another option is to assign students to write about something that the class brought up but didn't have a chance to discuss in-depth.

#### Differentiation:

- The use of the sentence starters should really help students with the class discussion. With struggling readers, the discussion may have to be facilitated more heavily by the teacher. With advanced readers, they should be able to facilitate the discussion mainly on their own, especially with more practice.

#### Homework/Assessment:

- The student-generated or teacher-generated homework question will be at least one paragraph of commentary, response, or a creative piece, depending on what the group decides.

## Lesson Eighteen-Nineteen: In-class Literary Essay Writing

### Objectives:

- Students will use knowledge gained through the class discussions to write critically about an aspect of the novel.
- Students will be able to organize their information and write a 5-paragraph essay in the given length of time.

### Standards Supported:

- CCSS.ELA-Literacy.W.7.1 Write arguments to support claims with clear reasons and relevant evidence.
- CCSS.ELA-Literacy.W.7.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- CCSS.ELA-Literacy.W.7.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- CCSS.ELA-Literacy.W.7.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- CCSS.ELA-Literacy.W.7.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Materials:

- In-class essay assignment sheet

Preparation:

- Pull out major topics or debates from the discussion notes and frame them as essay questions. Create an in-class essay assignment sheet based on these topics and debates.

Procedure:

- Hand out the in-class essay assignment sheet.
- Review it with students.
- Explain to them that it is good practice to produce written work in short time periods and that for this essay, they will only have the next two days in class to work on it.
- Give students the rest of the two classes to plan, organize, and draft their essays.

Differentiation:

- For struggling writers, the class could plan, organize, and write the essay together. Another option would be to shorten the assignment to only a couple of paragraphs instead of 5. Another option would be to give students more class periods to complete the assignment.
- Advanced writers could write literary essays using multiple sources, such as the supplementary texts, instead of just the novel.

#### Homework/Assessment:

- Students will be turning these essays in for a grade at the end of 2 class periods. Teachers will be able to analyze the students' understanding of the novel as well as their writing ability.

#### Attached:

- Sample in-class literary essay assignment sheet
- Sample essay outline

## In-Class Literary Essay Assignment Sheet

In-class Writing 11/29-11/30: *The Absolutely True Diary of a Part-Time Indian* Essay

1. Choose ONE question below for your essay.
2. Take out your copy of your group's discussion notes.
3. Write your essay following the format provided.
4. Use loose-leaf paper.

### ESSAY QUESTIONS

Students raised the following questions about *The Absolutely True Diary of a Part-Time Indian* in discussion. Choose ONE to answer in an essay.

|                |   |
|----------------|---|
| Essay Choice 1 | How does Junior and Rowdy's friendship change over the course of the book? What message does this piece of the story send? Use evidence from the novel to support your answer.  |
| Essay Choice 2 | How did <i>alcoholism</i> affect Junior's life? Use evidence from the novel to support your answer.   |
| Essay Choice 3 | Did Sherman Alexie write a compelling (strong) ending to <i>The Absolutely True Diary of a Part-Time Indian</i> ? Why or why not? Use evidence from the novel to support your answer.   |
| Essay Choice 4 | By the end of the story, is Junior a <i>part-time Indian</i> or a <i>full-time Indian</i> ? Use evidence from the novel to support your answer.   |
| Essay Choice 5 | Pick a minor character (Gordy, Ted, Mary, Penelope, or another). Why do you think Sherman Alexie put this character in the book? How would the story be different without him or her? Use examples from the novel to support your answer. |
| Essay Choice 6 | Were there stereotypes in this book? What message does Sherman Alexie send about stereotypes of Indians, white people, or others?   |
| Essay Choice 7 | Pick one important line in the book. What does this line mean? How does it connect to the characters? What is its significance to the book overall? For example, Junior says, "So many ghosts" (p.188). Write an essay about this line.   |

## Essay Outline

Aim for 5 paragraphs. If you run out of time, skip paragraph 4 and move to the conclusion.

*Paragraph #1:* Introduce the topic. Answer the essay question in a complete sentence. Briefly state your reasons for your answer but do NOT go into detail.

*Paragraph #2:* Explain one piece of evidence for your answer—an example from the book. Use a quote to show what you mean.

*Paragraph #3:* Explain a second piece of evidence for your answer—an example from the book. Use a quote to show what you mean.

*Paragraph #4:* Explain a third piece of evidence for your answer—an example from the book. Use a quote to show what you mean.

*Paragraph #5:* Conclude your essay. Begin, “In conclusion....” Restate the main idea of your essay (your answer to the question). Then offer a final thought or two. How does this connect to our lives or the world of literature and stories?

## Lesson Twenty: Creative Writing Share Day

### Objectives:

- Students will share the creative writing that they wrote earlier on in the unit.
- Students will use appropriate speaking skills such as eye contact, body language, and tone of voice when sharing their writing.

### Standards Supported:

- CCSS.ELA-Literacy.SL.7.4 Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.
- CCSS.ELA-Literacy.SL.7.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

### Materials:

- A student roster checklist

### Preparation:

- Prepare a student roster checklist on a clipboard. This can be used to keep track of who has shared and also to record grades or points received if this is counted as an assignment.



Procedure:

- Students will take turns sharing their creative writing pieces from earlier in the novel study while focusing on eye contact, tone and volume of voice, and body language.
- When students are not presenting, they are practicing active listening, such as being engaged in what is happening, listening, not talking, etc.

Differentiation:

- None

Homework/Assessment:

- Because speaking and listening are components of the standards, students should be assessed on their ability to speak in class, including eye contact, voice tone and volume and body language. A simple checklist or a formal rubric can be used to assess them while they are sharing.

## An Overview of the Unit Assessments

This table is designed to show educators and parents what standards are being assessed in each lesson of the unit.

|  |  |   |   |  |
|--|--|---|---|--|
| <p>Lesson One<br/>CCSS.ELA-Literacy.CCRA.R.10<br/>Read and comprehend complex literary and informational texts independently and proficiently.</p>                 | <p>Lesson Two<br/>CCSS.ELA-Literacy.CCRA.R.1<br/>Read closely to determine what the text says explicitly and to make logical inferences from it.</p>                 | <p>Lesson Three<br/>CCSS.ELA-Literacy.CCRA.R.10<br/>Read and comprehend complex literary and informational texts independently and proficiently.<br/>CCSS.ELA-Literacy.CCRA.R.1<br/>Read closely to determine what the text says explicitly and to make logical inferences from it.</p> | <p>Lesson Four<br/>CCSS.ELA-Literacy.CCRA.R.9<br/>Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</p>   | <p>Lesson Five<br/>CCSS.ELA-Literacy.RL.7.3<br/>Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p>  |
| <p>Lesson Six<br/>CCSS.ELA-Literacy.RL.7.3<br/>Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> | <p>Lesson Seven<br/>CCSS.ELA-Literacy.RL.7.3<br/>Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> | <p>Lesson Eight<br/>CCSS.ELA-Literacy.CCRA.R.10<br/>Read and comprehend complex literary and informational texts independently and proficiently.<br/>CCSS.ELA-Literacy.CCRA.R.1<br/>Read closely to determine what the text says explicitly and to make logical inferences from it</p>  | <p>Lesson Nine<br/>CCSS.ELA-Literacy.RL.7.7<br/>Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).<br/>CCSS.ELA-Literacy.RL.7.9<br/>Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.</p> | <p>Lesson Ten<br/>CCSS.ELA-Literacy.RL.7.7<br/>Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).<br/>CCSS.ELA-Literacy.RL.7.9<br/>Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.</p> |

|   |  |  |   |   |
|---|--|--|---|---|
| <p>Lesson Eleven</p> <p>CCSS.ELA-Literacy.RL.7.7<br/>Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium</p> <p>CCSS.ELA-Literacy.RL.7.9<br/>Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.</p> | <p>Lesson Twelve</p> <p>CCSS.ELA-Literacy.W.7.10<br/>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p>CCSS.ELA-Literacy.RL.7.3<br/>Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> | <p>Lesson Thirteen</p> <p>CCSS.ELA-Literacy.W.7.10<br/>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p>CCSS.ELA-Literacy.RL.7.3<br/>Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> | <p>Lesson Fourteen</p> <p>CCSS.ELA-Literacy.CCRA.R.10<br/>Read and comprehend complex literary and informational texts independently and proficiently.</p> <p>CCSS.ELA-Literacy.CCRA.R.1<br/>Read closely to determine what the text says explicitly and to make logical inferences from it.</p>  | <p>Lesson Fifteen</p> <p>CCSS.ELA-Literacy.SL.7.1<br/>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> |
| <p>Lesson Sixteen</p> <p>CCSS.ELA-Literacy.SL.7.2<br/>Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.</p>  | <p>Lesson Seventeen</p> <p>CCSS.ELA-Literacy.SL.7.3<br/>Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.</p>   | <p>Lesson Eighteen</p> <p>CCSS.ELA-Literacy.W.7.1<br/>Write arguments to support claims with clear reasons and relevant evidence.</p> <p>CCSS.ELA-Literacy.W.7.10<br/>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p>                                      | <p>Lesson Nineteen</p> <p>CCSS.ELA-Literacy.W.7.1<br/>Write arguments to support claims with clear reasons and relevant evidence.</p> <p>CCSS.ELA-Literacy.W.7.10<br/>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> | <p>Lesson Twenty</p> <p>CCSS.ELA-Literacy.SL.7.4<br/>Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.</p>      |

## Teaching *The Adventures of Ulysses* Using the Common Core State Standards

Note: This unit was designed using Ariel Sacks' whole novel approach from her book *Whole Novels for the Whole Class: A Student-Centered Approach*. The lessons were designed using the text *Common Core Curriculum Maps: English Language Arts* for grades 6-8. The unit is aligned with the Common Core State Standards for seventh grade language arts.

### A Quick Glance at the Lessons Included:

|  |   |  |  |  |
|--|---|--|--|--|
| Lesson One:<br>Launch of novel study<br>and reading time | Lesson Two:<br>Mini-lesson on sticky<br>notes and reading | Lesson Three:<br>Whole class check-in<br>and reading                           | Lesson Four:<br>Introduce seeker<br>books;             | Lesson Five:<br>Reading time and<br>group mini-project       |
| Lesson Six:<br>Reading time and<br>group mini-project    | Lesson Seven:<br>Reading time and<br>group mini-project   | Lesson Eight:<br>Whole class check-in<br>and partner or<br>independent reading | Lesson Nine:<br>supplemental<br>text/film              | Lesson Ten:<br>supplemental<br>text/film                     |
| Lesson Eleven:<br>discussion of<br>supplemental text     | Lesson Twelve:<br>Creative writing<br>activity            | Lesson Thirteen:<br>Creative writing<br>activity                               | Lesson Fourteen:<br>Reading day                        | Lesson Fifteen:<br>Books due! Seminar<br>discussion part one |
| Lesson Sixteen:<br>Seminar discussion<br>part two        | Lesson Seventeen:<br>Seminar discussion<br>part three     | Lesson Eighteen:<br>In-class literary<br>essay writing                         | Lesson Nineteen:<br>In-class literary<br>essay writing | Lesson Twenty:<br>Creative writing<br>share day              |

## Overview

Students will be reading the novel *The Adventures of Ulysses* by Bernard Evslin for this unit. They will also be reading informational texts and watching film clips that relate to the novel. Students will be focusing on specific literary elements such as tone, mood, theme, point of view, etc. as well as focusing on the essential questions throughout the unit. Students will continue to hone skills learned previously in the year. This unit ends with a literary essay.

## Essential Questions

- How do stories of the past impact me today?
- What makes a hero?
- How do stories change over time?

## Focus Standards

- CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- CCSS.ELA-Literacy.RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).
- CCSS.ELA-Literacy.RL.7.7 Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

- CCSS.ELA-Literacy.RL.7.9 Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.
- CCSS.ELA-Literacy.RI.7.9 Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.
- CCSS.ELA-Literacy.W.7.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- CCSS.ELA-Literacy.W.7.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
- CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- CCSS.ELA-Literacy.SL.7.4 Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

### Suggested Student Objectives

- Analyze a novel for meaning, focusing on elements of plot and citing textual evidence to support analysis.
- Determine a theme or central idea of a text and analyze its development.
- Participate in small group and whole-class conversation related to the novel.

- Compare/contrast text to film version.
- Write creatively and analytically about the novel.

## Suggested Works

### Literary Texts:

- *The Adventures of Ulysses* (Bernard Evslin)

### Informational Texts:

- *Heroes, Gods, and Monsters of the Greek Myths* (Bernard Evslin)
- *Myths and Legends from Ancient Greece and Around the World* (Prentice Hall)
- “A Practical Guide to Joseph Campbell’s *A Hero with a Thousand Faces*” by Christopher Vogler

### Film:

- *Ulysses*, 1954 version, Directed by Mario Camerini
- *The Power of Myth* with Joseph Campbell (PBS)

## Additional Resources

- Free audio version of *The Adventures of Ulysses* at <http://www.booksshouldbefree.com/book/the-adventures-of-ulysses-by-charles-lamb>

## Terminology

- literal thinking
- inferential thinking
- critical thinking
- myth
- hero
- hero cycle





## Note to teachers

This unit is paced to take about four weeks. Depending on your specific group of students, you may need to take more or less time. In the following lessons, I have included which Common Core State Standards are addressed during each lesson. I have addressed the 7<sup>th</sup> grade Language Arts standards for reading literature, reading informational texts, writing, speaking, and listening. The language standards may be incorporated into this unit if you prefer. I personally teach them as a daily warm-up throughout the year, so they are not specifically addressed in the lesson plans that follow.

## Unit Plan

|   |   |
|---|---|
| <p>Lesson 1: Launch of novel study and reading time</p> <p>Receive materials for novel study<br/>Review the introduction letter and reading schedule<br/>Begin reading the novel (RL.7.1, RL.7.2)</p>                             | <p>Lesson 2: Mini-lesson on sticky notes and reading</p> <p>Go over literal, inferential, and critical thinking.<br/>Practice categorizing responses as one of the types of thinking.<br/>Review the guidelines for sticky notes (RL.7.1, RL.7.2, SL.7.1, SL.7.4)</p> |
| <p>Lesson 3: Whole class check-in and reading</p> <p>Check in with class to discuss any questions or concerns regarding the reading, sticky notes, etc.<br/>Students read the remainder of the class (RL.7.1, RL.7.2, SL.7.1)</p> | <p>Lesson 4: Introduce extension books **OPTIONAL LESSON</p> <p>Provide students extension opportunities<br/>Students read the remainder of the class (RL.7.1, RL.7.2, RI.7.9, W.7.2)</p>   |
| <p>Lesson 5-7: Reading time and group mini-project</p> <p>Students will analyze specific literary elements in small groups to gain a deeper understanding of the novel. (RL.7.1, RL.7.2, RL.7.3, RL.7.6)</p>                      | <p>Lesson 8: Whole class check-in and reading</p> <p>Check in with class to discuss any questions or concerns regarding the reading, sticky notes, etc.<br/>Students read the remainder of the class (RL.7.1, RL.7.2, SL.7.1)</p>                                     |

|  |   |
|--|---|
| <p>Lesson 9-11: Supplemental text/film and discussion</p> <p>Students will analyze a text/film that connects or relates to the novel and will gain deeper insight into the novel through the supplemental material. (RI.7.7, RI.7.9)</p>                       | <p>Lesson 12-13: Reading time and creative writing</p> <p>Students will think and write creatively and analytically about the novel through creative writing exercises. (W.7.3, W.7.10)</p>   |
| <p>Lesson 14: Reading day</p> <p>Check in with class to discuss any questions or concerns regarding the reading, sticky notes, etc. Students read the remainder of the class (RL.7.1, RL.7.2, SL.7.1)</p>  | <p>Lesson 15: Books Due! Seminar Discussion- Day One</p> <p>Students will discuss the novel in a seminar-style class discussion. During this discussion, students give initial responses to the novel. (SL.7.1, SL.7.2, SL.7.3, SL.7.4)</p>           |
| <p>Lesson 16: Seminar Discussion- Day Two</p> <p>Students will reread parts of the novel to find evidence that supports their ideas, challenge or revise ideas with evidence, and do a close reading of the text. (RL.7.1, RL.7.2, RL.7.3, SL.7.1, SL.7.3)</p> | <p>Lesson 17: Seminar Discussion- Day Three</p> <p>Students will draw conclusions from evidence, analyze the author's craft, infer the author's purpose, and connect themes in the text to world issues. (RL.7.3, RL.7.4, RL.7.6, SL.7.1, SL.7.3)</p> |
| <p>Lesson 18-19: In-class literary essay writing</p> <p>Students will write an essay based on class discussions of the novel. (W.7.1, W.7.2, W.7.3, W.7.4, W.7.10)</p>   | <p>Lesson 20: Creative writing share day</p> <p>Students will share their creative writing from earlier in the novel study with the class, practicing eye contact, body language, and voice tone and volume. (SL.7.4, SL.7.6)</p>                     |

## Lesson One: Launch of Novel Study

### Objectives:

- Students will receive the materials necessary to begin the novel study.
- Students will review and understand the introduction letter and the expectations for the study, including the sticky notes.
- Students will begin reading

### Standards supported:

- [CCSS.ELA-Literacy.RL.7.1](#) Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- [CCSS.ELA-Literacy.RL.7.2](#) Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

### Materials:

- Gallon-sized bags
- Large package of sticky notes

- A copy of the novel for each student
- Introduction letter- enough copies for all students
- Reading schedule- enough copies for all students

Preparation:

- Prior to the lesson beginning, create an introduction letter to the novel study. It should include the following information:
  - A brief introduction to the novel to catch the students' interest and introduce them to the author, main character, etc.
  - A few words about how the book connects to the rest of the curriculum and how it builds on previously learned concepts.
  - Contents: A list of the items that should be in the bag.
  - Expectations: A description of the expectations for the students' reading and notes.
  - Literary focus: A suggestion of a literary element or device to pay special attention to, which will be the focus of the class.

- Any encouragement for the students before they begin.
- Put a copy of the novel, an introduction letter, a reading schedule, the guidelines for sticky notes and the sticky notes inside each bag before class begins.

Procedure:

- Pass out a bag to each student.
- Have students get out the introduction letter and read it.
- Review the letter as a class to check for understanding.
- Review the schedule with the students. Point out the due date for the entire book and clarify which specific pages are due on which dates.
- Tell students you will review the guidelines for sticky notes with them in class the next day.
- Allow students to begin reading the novel for the rest of the class period.

Differentiation:

- Struggling readers can read the novel with a partner, in a small group with a teacher's assistant, or following along to the audio version if available.
- Advanced readers can work ahead, as there will be opportunities introduced in Lesson 4 for students who finish early.

Homework/Assessment:

- Students will complete the assigned pages for the night independently at home if they do not finish them in class.

Attached:

- Introduction Letter and Sample Reading Schedule

## Introduction Letter for *The Adventures of Ulysses*

Dear students,

You are about to begin an adventure of the imagination by reading *The Adventures of Ulysses* by Bernard Evslin. This is the tale of a hero who left home to win a war and then had to fight an even more challenging battle to make it back home.

Included in this bag, you should find:

- a copy of the novel
- a reading schedule
- sticky notes

We are going to be reading this novel a little differently than before. Instead of discussing the novel chapter-by-chapter as we go, you will be reading the entire novel before we have any class discussions. By doing so, we will have much more in-depth conversations about the novel when we finally do discuss it, because you will already know what happens and how it ends.

We will read in class some days and also for homework. You are always responsible for keeping up with the schedule and writing at least four sticky notes for each night of reading. Keep the books in the bag provided. Keep them in good condition, and bring them to class every day! When you finish the entire book, we will begin true discussions. Bring your honest reactions, questions, and ideas about this book and its story. I look forward to very interesting conversations! This is an unusual and remarkable book—you've just got to stick with it!

Enjoy!



Reading Schedule for *The Adventures of Ulysses*

| Monday                      | Tuesday                     | Wednesday                            | Thursday                    | Friday                      |
|-----------------------------|-----------------------------|--------------------------------------|-----------------------------|-----------------------------|
| 1/20<br><br>No school       | 1/21                        | 1/22<br><br>Read viii-xii (prologue) | 1/23<br><br>Read pp. 1-15   | 1/24<br><br>Read pp. 16-31  |
| 1/27<br><br>Read pp. 32-46  | 1/28<br><br>Read pp. 47-60  | 1/29<br><br>Read pp. 61-81           | 1/30<br><br>Read pp. 82-95  | 1/31<br><br>Read pp. 96-110 |
| 2/3<br><br>Read pp. 111-128 | 2/4<br><br>Read pp. 129-146 | 2/4<br><br>Read pp. 147-160          | 2/6<br><br>Read pp. 161-172 | 2/7<br><br>Books are due!   |

## Lesson Two: Mini-lesson on Sticky Notes

### Objectives:

- Students will understand the difference between literal, inferential and critical thinking.
- Students will be able to categorize their thoughts/questions as one of the three types of thinking.

### Standards Supported:

- CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- CCSS.ELA-Literacy.SL.7.4 Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

Materials:

- Either a white board or chart paper
- Markers
- Examples of each type of thinking

Preparation:

- Choose a short story, folktale, or poem to use as a way to generate student responses.
- Create a visual, such as this one, with the definitions of the three types of thinking:

The Three Ways of Thinking

**literal-** your thought was stated directly in the text, like a fact from the text

**inferential-** your thought was not stated directly but there is evidence for it in the text; it is hinted at, suggested, or implied

**critical-** your original thought, opinion, connection, or critical question related to the text

Procedure:

- Read or recite the chosen passage to the students at the beginning of class. Then ask them to share out what they think, what they remember, what they noticed and what stood out to them. As they share their responses, record them either on a white board or projected on a word document so that they can see all of their responses.
- Next, tell them that there are three different types of thinking and that as a class you will be categorizing their responses into one of those three categories.
- Explain that the first type of thinking is *literal* thinking and that just means things that actually, or literally, happened in the text- things that are facts.
- Display the visual with the three types of thinking definitions.
- Have students go through their responses and figure out which ones are literal thinking responses. Mark them with an “L”.
- Go through the other two definitions for *inferential* and *critical* and then categorize the rest of the responses with an “I” or a “C”. \*There might be a few responses that can be categorized more than one way.

- Point out to students that they came up with all three of the different types of thinking on their own quite naturally in their responses to the passage. Explain to them that they use these three types of thinking all the time in response to things they see, hear, and read; they just might not always be aware of it.
- Review the guidelines for sticky notes with the students and tell students that you will be doing checks each day or randomly to make sure they are keeping up with their sticky notes each night and that these are worth a homework score.
- Explain that the sticky notes should be placed on the page that the response corresponds to and that the edge of the sticky note should be left hanging out of the book for easy access and checking.
- If there is time left, students can start reading that day's assigned pages.

#### Differentiation:

- Struggling readers may need to work in a small group with the teacher's assistant to come up with their responses for the sticky notes. Also, they could come up with 1-2 a night instead of 4. Use Guidelines for Sticky Notes Version A.
- Advanced readers could have more specific guidelines for the sticky notes. Use Guidelines for Sticky Notes Version B.

#### Homework/Assessment:

- Students will need to read the assigned reading and record responses on the sticky notes every night from here on out.
- A quiz the next day could assess the students' understanding of the three types of thinking.

Attached:

- Guidelines for Sticky Notes Version A (basic)
- Guidelines for Sticky Notes Version B (advanced)

## Guidelines for Sticky Notes Version A

### **Daily Requirement**

For each night of reading, you must write at least 4 open response sticky notes.

Open response sticky notes are your basic response to your reading:

3. You should have a variety of literal, inferential, and critical thoughts in these notes.
4. This is a place to ask questions, voice opinions, record things you notice, summarize, and make connections.

Remember:

**literal**- your thought was stated directly in the text, like a fact from the text

**inferential**- your thought was not stated directly but there is evidence for it in the text; it is hinted at, suggested, or implied

**critical**- your original thought, opinion, connection, or critical question related to the text

\*Categorize each note you write with a “L”, “I”, or “C” to make sure you are varying the types of thinking.

## Guidelines for Sticky Notes Version B

### **Daily Requirement**

For each night of reading, you must write at least:

2 open response notes

1 theme brainstorm note

1 language note

#### Directions for open response notes-

Open response sticky notes are your basic response to your reading:

3. You should have a variety of literal, inferential, and critical thoughts in these notes.
4. This is a place to ask questions, voice opinions, record things you notice, summarize, and make connections.

#### Directions for theme brainstorm notes-

In theme brainstorm notes, after you finish reading:

3. Make a list on your sticky note of all the themes or ideas you think the author is bringing up in the reading. Some examples of theme are don't be greedy and love is the worthiest of pursuits.
4. After you make the list, circle the one you think is most important to this reading.

#### Directions for language notes-

In language notes, after you have finished reading:

5. Find a sentence that really stands out to you as strong, interesting, or evocative (brings out emotions).
6. Copy that sentence in quotation marks onto the sticky note. Put the page number in parentheses at the end.
7. Explain why you chose this sentence. What is your response or connection to it?
8. Explain what you notice about how the author has written this sentence. What makes it strong or interesting?



## Lesson Three: Whole Class Check-In and Reading Day

### Objectives:

- Students will voice any questions or concerns with the beginning of the novel study.
- Students will voice any questions or concerns regarding the sticky notes.
- Students will continue reading the novel

### Standards Supported:

- CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

### Materials:

- Checklist roster with student names

- Projector

Preparation:

- Attach roster to clipboard for easy sticky note checks

Procedure:

- At the beginning of the class, have a whole-class discussion about the novel study so far. Ask if students have any questions or concerns regarding the reading schedule, the sticky notes, or anything else. This gives you a chance to see what mini-lessons you might want to prepare early on in the novel study. Avoid actually talking about the content of the book unless there is confusion and students cannot go on without clarification.
- As a whole group, share what responses students wrote down on their sticky notes from the night before. Project this for the whole class to see. This helps to model to struggling students the types of notes their peers are coming up with.
- Allow students to have the remainder of class to read the novel.

#### Differentiation:

- Students may read individually, in small groups, or with a partner. Struggling readers can access the online audio version of the novel at <http://www.booksshouldbefree.com/book/the-adventures-of-ulysses-by-charles-lamb>.

#### Homework/Assessment:

- While students are reading, walk around with the clipboard and roster. Check to see that students came prepared with the assigned number of sticky notes from the previous night's reading. At this point, you can make sure students are individually understanding the sticky note responses and help clarify if they are confused. This also sets the tone to hold students accountable throughout the novel study, because they know that the sticky notes will be counting for homework scores.
- Homework will be to finish the assigned reading for the day and the required sticky notes.

## Lesson Four: Introduce Extension Books \*\*Optional Lesson

(This lesson is designed specifically for students who are advanced readers and will finish the novel early, but can also be used to motivate other students of all abilities.)

### Objectives:

- Students will review opportunities for novel study extensions

### Standards Supported:

- CCSS.ELA-Literacy.RI.7.9 Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.
- CCSS.ELA-Literacy.W.7.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.

### Materials:

- Extension opportunity assignment sheet

Preparation:

- Choose one or more texts or films that connect thematically to the novel.
- Determine how students will be responding to these texts or films.
- Create an extension assignment sheet.

Procedure:

- Hand out the extension assignment sheet to the students.
- Review the assignment with the students.
- Explain to the students that these extension assignments are optional and that they will be scored as either pass or no credit so that attempting the extension assignment can only help their grade but not hurt it.
- Students can read for the remainder of class.

Differentiation:

- Because this is an optional, independent assignment, there is no differentiation other than student choice.

Homework/Assessment:

- Students will be assessed on the extension activities with either pass or no credit.
- This is an optional assignment for those who choose to do it.
- Students will complete the assigned reading and sticky notes for homework.

Attached:

- *The Adventures of Ulysses* extension novels assignment sheet

## Extension Opportunity Assignment Sheet for *The Adventure of Ulysses*

Choose one of the following novels to read:

1. *The Lightning Thief* by Rick Riordan.
2. *The Lost Hero* by Rick Riordan
3. *Peter and the Starchasers* by Dave Barry.
4. *City of the Beasts* by Isabel Allende
5. *The Raft* by S.A. Bodeen

Pick one assignment to do. These need not be lengthy. One page is sufficient for written assignments; however, you are free to do more.

- Letter correspondence with a character: Write a letter to a character in the book. Or pretend to be a character and write a letter to another character in the book, or a historical figure.
- Newspaper article: Write a brief news article reporting an event from the book. Make sure to give it a catchy headline.
- Create a sequel for the book: Write the first chapter of the sequel, or make a dust jacket for the sequel.
- Literary Analysis: Write an essay (at least 3 paragraphs) about an aspect of the book—for example, the author's use of language, symbolism, the development of a particular character, theme, or your guess as to the author's purpose.
- Visual representation: Create a visual representation of a key scene or element of the book. For example, draw the setting in detail, sculpt the main character, or make a diorama.
- Rewrite a scene: Pick a scene and rewrite it from another character's perspective or in a different tone.
- iMovie dramatization: Use iMovie to dramatize a scene from the book, or create a movie trailer for the book.
- Other: Design your own. Check your idea with me first

## Lesson Five-Seven: Group mini-projects and reading time

### Objectives:

- Students will investigate literary elements in the text in order to form a deeper level of understanding of the novel.
- Students will work in groups in order to complete the project.

### Standards Supported:

- CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- CCSS.ELA-Literacy.RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).
- CCSS.ELA-Literacy.RL.7.6 Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

### Materials:

- Chart paper
- Markers



### Preparation:

- Determine literary elements that students are struggling with or that could be explored more thoroughly, based on whole class check-ins or responses on the sticky notes. Some ideas include:
  - character mapping
  - analyzing conflict
  - analyzing plot elements
  - analyzing setting
  - analyzing tone
  - analyzing theme
  - literary element analysis (examine the author's use of dialogue, foreshadowing, irony, etc.)
- Create a few different mini-projects to meet the needs of different learners.
- Determine which students will be working in which groups together.

### Procedure:

- Explain to students that they will be working on group mini-projects with their peers for the next few days.

- Review expectations for group work.
- Split students into groups and give them their assignment sheet and the materials they need.
- Allow students time in class to work on group projects together. The class time can be split with part of it being used on the group project and the other part doing some of the reading for the day.

Differentiation:

- Students should be placed into groups based on their needs and abilities. The different projects are tiered from basic to advanced in order to help differentiate.
- Depending on how long it takes the groups, they may complete multiple mini-projects during the span of this lesson.

Homework/Assessment:

- Students will be assessed based on their use of class time, their level of effort during group work, and the final project the group completes. A class checklist can be used to keep track of on-task behavior.
- Students will still need to keep up with the day's assigned reading and sticky notes.

Attachment:

- Character Mini-Project Version A: Facts and Figures Group (Easiest)
- Character Mini-Project Version B: Character Mapping (Moderate)
- Character Mini-Project Version C: Literary Magnifying Glass (Most Challenging)

## Character Mini-Project Version A: Facts and Figures

Who is Ulysses? For this group mini-project, you need a piece of chart paper, markers, and a copy of the book for each student.

Directions:

1. In the center of the paper, draw Ulysses.
2. List facts about Ulysses below him.
3. Next to each fact, record the page number that holds the evidence for the fact. (Where did you find this information?)

You need to include 7-10 facts about Ulysses on the chart paper.

You will be graded as follows:

|   | 4<br>Above Proficient  | 3<br>Proficient  | 2<br>Below Proficient  | 1<br>Far Below Proficient  |
|---|--|--|--|--|
| Use of class time                             | Used all of class time efficiently.  | Used most of class time efficiently.   | Used some of class time efficiently.   | Used very little of class time efficiently.  |
| Level of effort to help group accomplish task | Contributed with full effort to the group.   | Contributed with some effort to the group.   | Contributed with little effort to the group.   | Contributed with no effort to the group.   |
| Final outcome of project                      | The final project includes all required elements and uses proper spelling, grammar, and punctuation. | The final project includes all required elements but does not use proper spelling, grammar, and punctuation. | The final project includes some of the required elements and uses proper spelling, grammar, and punctuation. | The final project includes some of the required elements but does not use proper spelling, grammar, and punctuation. |

## Character Mini-Project Version B: Character Mapping

For this group mini-project, you need a piece of chart paper, markers, and a copy of the book for each student.

### Directions:

1. In the center of the paper, write Ulysses' name and circle it.
2. List the other characters' names that you have encountered so far at the edges of the paper around it.
3. Draw lines connecting all of the minor characters to Ulysses. (You may also connect other characters to each other.)
4. On the top of the line connecting two characters, describe the relationship's quality—what is the relationship like? (This is more than just how they are related or know each other.)
5. Below the line, copy at least one quote that illustrates the statement you made about the two characters' relationship. Remember to cite the page number.

You will be graded as follows:

|   | 4<br>Above Proficient  | 3<br>Proficient  | 2<br>Below Proficient  | 1<br>Far Below Proficient  |
|---|--|--|--|--|
| Use of class time                             | Used all of class time efficiently.  | Used most of class time efficiently.   | Used some of class time efficiently.   | Used very little of class time efficiently.  |
| Level of effort to help group accomplish task | Contributed with full effort to the group.   | Contributed with some effort to the group.   | Contributed with little effort to the group.   | Contributed with no effort to the group.   |
| Final outcome of project                      | The final project includes all required elements and uses proper spelling, grammar, and punctuation. | The final project includes all required elements but does not use proper spelling, grammar, and punctuation. | The final project includes some of the required elements and uses proper spelling, grammar, and punctuation. | The final project includes some of the required elements but does not use proper spelling, grammar, and punctuation. |

## Character Mini-Project Version C: Literary Magnifying Glass

For this group mini-project, you need a piece of chart paper, markers, and a copy of the book for each student.

### Directions:

1. Choose 5 scenes that you have read so far in the novel. These can be scenes you liked, disliked, or random scenes.
2. On the chart paper, draw a four-column table that takes up the whole paper.
3. In the left column, briefly describe each scene you have chosen and record its page number.
4. In the next column, give each scene a rating on a scale of 1 to 4 for intensity by answering the question, “How intense or interesting was this scene for you?” Come up with a word to describe the mood.
5. In the third column, record the craft elements and literary devices that the author used in each scene. Use the list on the backside of this direction sheet to help you.
6. In the fourth column, determine how the author’s craft decisions in each particular scene created the intensity level and mood of the scene?

You will be graded as follows:

|   | 4<br>Above Proficient  | 3<br>Proficient  | 2<br>Below Proficient  | 1<br>Far Below Proficient  |
|---|--|--|--|--|
| Use of class time                             | Used all of class time efficiently.  | Used most of class time efficiently.   | Used some of class time efficiently.   | Used less than very little of class time efficiently.  |
| Level of effort to help group accomplish task | Contributed with full effort to the group.   | Contributed with some effort to the group.   | Contributed with little effort to the group.   | Contributed with no effort to the group.   |
| Final outcome of project                      | The final project includes all required elements and uses proper spelling, grammar, and punctuation. | The final project includes all required elements but does not use proper spelling, grammar, and punctuation. | The final project includes some of the required elements and uses proper spelling, grammar, and punctuation. | The final project includes some of the required elements but does not use proper spelling, grammar, and punctuation. |

List of devices and craft elements

|                                   |                           |
|-----------------------------------|---------------------------|
| • dialogue                        | • flashbacks              |
| • first or third-person narration | • background information  |
| • description of action           | • foreshadowing           |
| • conflict                        | • symbolism               |
| • humor                           | • figurative language     |
| • suspense                        | • satire                  |
| • uncertainty                     | • irony                   |
| • interior monologue              | • anthropomorphism        |
| • description of setting          | • double entendre         |
| • introduction of a new setting   | • allusion                |
| • imagery                         | • cliché                  |
| • introduction of new characters  | • foil                    |
| • surprise for the reader         | • juxtaposition           |
| • confusion for the reader        | • stream of consciousness |

## Lesson Eight: Whole-class check-in and partner or independent reading

### Objectives:

- Students will voice any questions or concerns regarding the novel study.
- Students will voice any questions or concerns regarding the sticky notes.
- Students will continue reading the novel

### Standards Supported:

- CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

### Materials:

- Checklist roster with student names



Preparation:

- Attach roster to clipboard for easy sticky note checks

Procedure:

- At the beginning of the class, have a whole-class discussion about the novel study so far. Ask if students have any questions or concerns regarding the reading schedule, the sticky notes, or anything else.
- Allow students to have the remainder of class to read the novel.

Differentiation:

- Students may read individually, in small groups, or with a partner. They may listen to the audio version.

Homework/Assessment:

- While students are reading, walk around with the clipboard and roster. Check to see that students came prepared with the assigned number of sticky notes from the previous night's reading. At this point, you can make sure students are individually understanding the sticky note responses and help clarify if they are confused.
- Homework will be to finish the assigned reading for the day and the required sticky notes.

## Lesson Nine-Eleven: Supplemental text/film

### Objectives:

- Students will analyze supplemental texts and film to deepen comprehension of the novel study.
- Students will critically read a text and watch a film and make connections to the novel.

### Standards Supported:

- CCSS.ELA-Literacy.RI.7.7 Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).
- CCSS.ELA-Literacy.RI.7.9 Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.

### Materials:

- copies of "A Practical Guide to Joseph Campbell's *A Hero with a Thousand Faces*"
- film clip of *The Power of Myth* with Joseph Campbell from PBS

### Preparation:

- Make enough copies of the article for every student.

- Find the film clip. There is a version on YouTube.

Procedure:

- When class begins, watch the clip from *The Power of Myth* with the students. In the clip, Joseph Campbell is describing what mythology is and how the hero's journey is a cycle that can be found over and over in literature and film.
- Discuss the film clip as a class. Ask students if they would consider Ulysses to be a hero from what they have read so far in the novel.
- Handout a copy of article to students. Because the text is somewhat difficult, you will want to read it together as a class, breaking down each section and analyzing it closely.
- Discuss the idea of the hero's journey with the student.
- Review the hero's journey outline
- For homework (and possibly the next class period), have students pick an adventure story and create a hero's journey cycle for that story. Some examples could be Harry Potter, Percy Jackson, The Lion King, etc.

Differentiation:

- Struggling readers may need the teacher to help analyze the supplemental material and make connections between the material and the book. This may be done in small-group or whole-class discussions or activities.
- Advanced readers may be able to analyze the material independently or with a partner. They might also be challenged to take the activity a step farther, such as doing a short compare/contrast essay between the supplemental text/film and the novel.

Homework/Assessment:

- Students will work on their hero's journey for homework. They will be assessed on their understanding of the concept and their ability to recognize the cycle in a story independently.
- Students are expected to keep up with the assigned reading and sticky notes.

Attached:

- Hero's journey graphic organizer

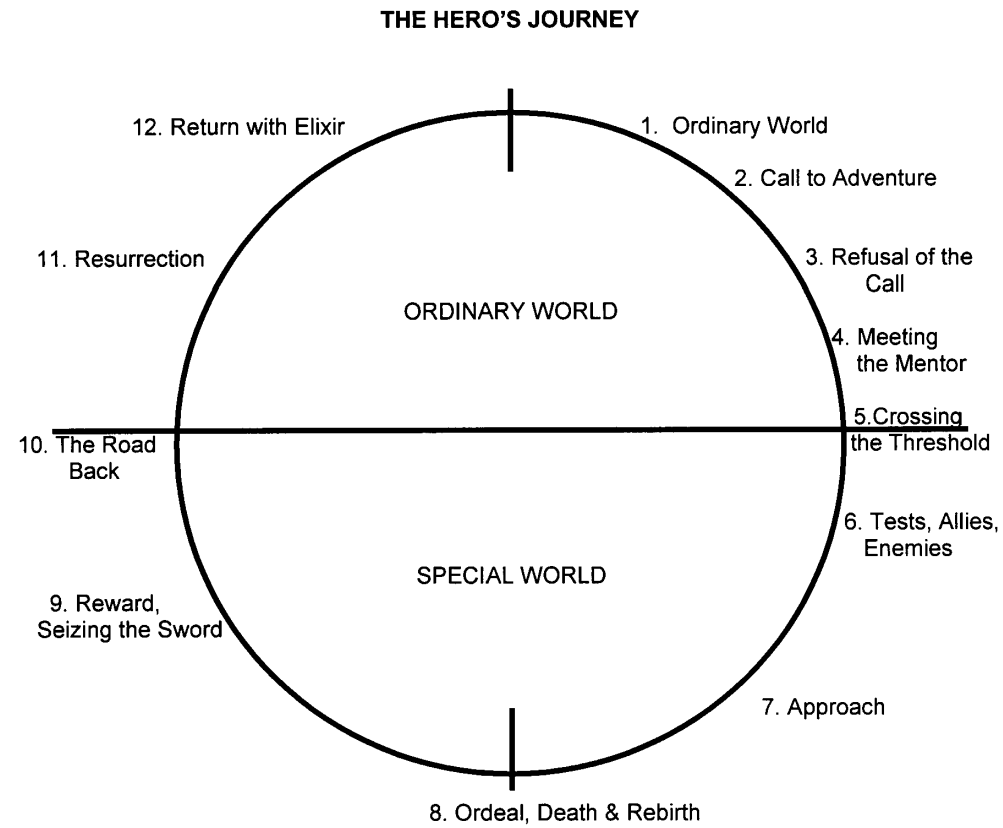


Image Credit: [http://www.thewritersjourney.com/hero's\\_journey.htm](http://www.thewritersjourney.com/hero's_journey.htm)

## Lesson Twelve-Thirteen: Creative Writing

### Objectives:

- Students will critically analyze a literary aspect of the novel through creative writing
- Students will think about the novel critically and analytically

### Standards Supported:

- [CCSS.ELA-Literacy.W.7.3](#) Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- [CCSS.ELA-Literacy.W.7.10](#) Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

### Materials:

- Creative writing prompts relating to literary elements from the novel

### Preparation:

- Create a creative short one-class writing assignment based on the literary focus or important elements of the novel.

Some ideas include:

- Writing a letter to a specific character from the novel.
- Pick a character from the book and write a poem from the character's perspective.
- Give a scene a makeover- Pick a scene that was boring and rewrite it to be more interesting.
- Kill off a character! Pick a character from the book. Write a scene in which that character dies.
- Add a character! Make up a new character for the novel. Write a scene in which your character enters the novel.
- Change the point of view. Pick a character from the novel that is NOT the main character. Rewrite a scene from that character's point of view.
- Change the setting. What would happen if your novel took place in a different place or time? Rewrite a scene from your novel in a completely different setting.

### Procedure:

- Introduce the creative writing assignment to students.

- Give students time to work on the assignment in class.
- Tell students that they will be sharing these creative writing assignments with the class at the end of the unit!

Differentiation:

- Struggling writers can work in pairs.
- Some of the writing prompts should be very structured for students who struggle with creative writing, while other writing prompts can be more open-ended.

Homework/Assessment:

- The creative writing assignment can be finished as homework.
- The daily reading and sticky notes are homework.



## Lesson Fourteen: Whole Class Check-In and Reading Day

### Objectives:

- Students will voice any questions or concerns.
- Students will voice any questions or concerns regarding the sticky notes.
- Students will continue reading the novel

### Standards Supported:

- CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

### Materials:

- Checklist roster with student names

### Preparation:

- Attach roster to clipboard for easy sticky note checks

Procedure:

- At the beginning of the class, have a whole-class discussion about the novel study.
- Allow students to have the remainder of class to read the novel.

Differentiation:

- Students may read individually, in small groups, or with a partner. They may listen to the audio version.

Homework/Assessment:

- While students are reading, walk around with the clipboard and roster. Check to see that students are at the right place with the reading and sticky notes.
- Homework will be to finish the assigned reading for the day and the required sticky notes.

## Lesson Fifteen: Books Due! Seminar Discussion- Day One

### Objectives:

- Students will obtain a deeper understanding of the novel through group discussions.
- Students will clearly express ideas in a group setting and critically respond to the class discussion.

### Standards Supported:

- CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- CCSS.ELA-Literacy.SL.7.2 Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.
- CCSS.ELA-Literacy.SL.7.3 Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.
- CCSS.ELA-Literacy.SL.7.4 Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

### Materials:

- Projector and word processor

### Preparation:

- Arrange the desks in the classroom to form a circle for the seminar discussion.

Procedure:

- Have students sit in a circle for the discussion.
- Explain to them that the discussion will begin with a go-around, where everyone gets a chance to speak once so that everyone can contribute to the discussion right away. Tell students they can say anything they want about the book—something they liked, didn't like, a character they want to comment on, a favorite or least favorite part of the book, a comment they wrote on a sticky note, or any other response to the book.
- Remind students to respect the class during discussion.
- Refer students to the sentence starters if they need them (attached).
- During the discussion, take notes on everything the students say. One option is to project the notes while the students are discussing. These initial comments will become a bank of possible discussion points for later discussions.
- After the go-around, tell students that the discussion is now open for anyone to respond. Throughout the process, the students create most of the content of the discussion, while the teacher acts as the moderator and facilitator.
- The discussion continues until class ends is nearly over.

- With about 5 minutes left in class, ask the class what would make an interesting homework question to write on, based on the class discussion. As a group, decide what a good homework question will be and assign it for that night's homework. This way, students come prepared to the next class discussion with even more knowledge and analysis of the novel.

#### Differentiation:

- By beginning the discussion with a go-around, this ensures that all students contribute something to the class discussion.
- The use of sentence starters can really help students who are unsure how to begin their responses and reactions.

#### Homework/Assessment:

- The student-generated homework question will be at least one paragraph of commentary, response, or a creative piece, depending on what the group decides. One possible option could be "In which chapter did Ulysses face the greatest challenge? Support your answer with evidence from the book."

Attached: Sentence starters for discussions

### Sentence Starters for Discussion

- I agree with what you said about....
- I disagree with what you said about...
- Could we talk about...
- I have a question about...
- The does a good job of...
- The author doesn't do a good job of...
- I don't understand what you mean by...
- Can you think of an example of what you just said?
- I'd like to look at page...
- This reminds me of...

## Lesson Sixteen: Seminar Discussion- Day Two

### Objectives:

- Students will continue discussion of the novel
- Students will reread sections of the book to find evidence in the text to support their claims or clarify any confusion

### Standards Supported:

- CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- CCSS.ELA-Literacy.RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).
- CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- CCSS.ELA-Literacy.SL.7.3 Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.

### Materials:

- Copy of notes from the previous day's discussion

Preparation:

- Chairs should still be arranged in a circle for the discussion.
- Make copies or project a copy of the class's discussion from the previous lesson so that students can build on the discussion from there.

Procedure:

- Begin the class by sharing responses to the student-created homework question aloud.
- Next, ask everyone to read over the notes from the previous discussion and put a star or question mark next to anything they would like to comment on or question.
- Allow students to lead the discussion again. At this point students will be turning to the text to reread sections being discussed and to find evidence for their ideas.
- If students do not have a jumping off point, refer back to an argument presented the day before and have them begin the discussion there, doing a closer reading of the text.
- To help move the discussion along, ask students to find parts of the novel that show what someone is talking about.



- Keep notes of what discussion takes place throughout just like the first day of discussion.
- The discussion continues until class ends is nearly over.
- With about 5 minutes left in class, ask the class what would make an interesting homework question to write on, based on the class discussion. As a group, decide what a good homework question will be and assign it for that night's homework. This way, students come prepared to the next class discussion with even more knowledge and analysis of the novel.

#### Differentiation:

- By beginning the discussion with a go-around, this ensures that all students contribute something to the class discussion.
- The use of sentence starters can really help students who are unsure how to begin their responses and reactions.

#### Homework/Assessment:

- The student-generated homework question will again be at least one paragraph of commentary, response, or a creative piece, depending on what the group decides.

## Lesson Seventeen: Seminar Discussion- Day Three

### Objectives:

- Students will draw conclusions from the evidence found during class discussions
- Students will analyze the author's craft, inferring the author's purpose and intended audience
- Students will make connections across texts and connecting themes in the text to real-world issues

### Standards Supported:

- CCSS.ELA-Literacy.RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).
- CCSS.ELA-Literacy.RL.7.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.
- CCSS.ELA-Literacy.RL.7.6 Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.
- CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

- CCSS.ELA-Literacy.SL.7.3 Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.

Materials:

- Copy of the notes from the previous day's discussion

Preparation:

- Chairs should still be arranged in a circle for the discussion.
- Make copies or project a copy of the class's discussion from the previous lesson so that students can build on the discussion from there.

Procedure:

- Review the class discussion from the day before.
- Ask students to consider the role of the author in creating the novel and have them assess the strengths and limitations of the author's craft. What things did they like that the author did? What things could have been done differently? Have students consider the author's purpose in writing the novel.

- Discuss the novel in the context of the world and other works of literature and film. This allows students to make connections to humanity and other works of art.
- The discussion continues until class ends is nearly over.
- With about 5 minutes left in class, ask the class what would make an interesting homework question to write on, based on the class discussion. As a group, decide what a good homework question will be and assign it for that night's homework. This way, students come prepared to the next class discussion with even more knowledge and analysis of the novel. Another option is to assign students to write about something that the class brought up but didn't have a chance to discuss in-depth.

#### Differentiation:

- The use of the sentence starters should really help students with the class discussion. With struggling readers, the discussion may have to be facilitated more heavily by the teacher. With advanced readers, they should be able to facilitate the discussion mainly on their own, especially with more practice.

#### Homework/Assessment:

- The student-generated or teacher-generated homework question will be at least one paragraph of commentary, response, or a creative piece, depending on what the group decides.

## Lesson Eighteen-Nineteen: In-class Literary Essay Writing

### Objectives:

- Students will use knowledge gained through the class discussions to write critically about an aspect of the novel.
- Students will be able to organize their information and write a 5-paragraph essay in the given length of time.

### Standards Supported:

- CCSS.ELA-Literacy.W.7.1 Write arguments to support claims with clear reasons and relevant evidence.
- CCSS.ELA-Literacy.W.7.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- CCSS.ELA-Literacy.W.7.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- CCSS.ELA-Literacy.W.7.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- CCSS.ELA-Literacy.W.7.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Materials:

- In-class essay assignment sheet

Preparation:

- Pull out major topics or debates from the discussion notes and frame them as essay questions. Create an in-class essay assignment sheet based on these topics and debates.

Procedure:

- Hand out the in-class essay assignment sheet.
- Review it with students.
- Explain to them that it is good practice to produce written work in short time periods and that for this essay, they will only have the next two days in class to work on it.
- Give students the rest of the two classes to plan, organize, and draft their essays.

Differentiation:

- For struggling writers, the class could plan, organize, and write the essay together. Another option would be to shorten the assignment to only a couple of paragraphs instead of 5. Another option would be to give students more class periods to complete the assignment.
- Advanced writers could write literary essays using multiple sources, such as the supplementary texts, instead of just the novel.

Homework/Assessment:

- Students will be turning these essays in for a grade at the end of 2 class periods. Teachers will be able to analyze the students' understanding of the novel as well as their writing ability.

Attached:

- In-class literary essay assignment sheet
- Sample essay outline



## In-Class Literary Essay Assignment Sheet

In-class Writing: *The Adventures of Ulysses* Essay

5. Choose ONE question below for your essay.
6. Take out your copy of your group's discussion notes.
7. Write your essay following the format provided.
8. Use loose-leaf paper.

### ESSAY QUESTIONS

Students raised the following questions about *The Adventures of Ulysses* in discussion. Choose ONE to answer in an essay.

|                |  |
|----------------|--|
| Essay Choice 1 | How does Ulysses change throughout the novel? Use evidence from the novel to support your answer.  |
| Essay Choice 2 | How did <i>pride</i> affect Ulysses' adventure? Use evidence from the novel to support your answer.  |
| Essay Choice 3 | Did Bernard Evslin write a compelling (strong) ending to <i>The Adventures of Ulysses</i> ? Why or why not? Use evidence from the novel to support your answer.  |
| Essay Choice 4 | Pick a minor character (Penelope, Eurylochus, Telemachus, Argo or another). Why do you think the author put this character in the book? How would the story be different without him or her? Use examples from the novel to support your answer. |
| Essay Choice 5 | Pick one important line in the book. What does this line mean? How does it connect to the characters? What is its significance to the book overall? Write an essay about this line.  |
| Essay Choice 6 | Do you have a different topic you would like to write about for this essay? Check with me to see if it would work.   |

## Essay Outline

Aim for 5 paragraphs. If you run out of time, skip paragraph 4 and move to the conclusion.

*Paragraph #1:* Introduce the topic. Answer the essay question in a complete sentence. Briefly state your reasons for your answer but do NOT go into detail.

*Paragraph #2:* Explain one piece of evidence for your answer—an example from the book. Use a quote to show what you mean.

*Paragraph #3:* Explain a second piece of evidence for your answer—an example from the book. Use a quote to show what you mean.

*Paragraph #4:* Explain a third piece of evidence for your answer—an example from the book. Use a quote to show what you mean.

*Paragraph #5:* Conclude your essay. Begin, “In conclusion....” Restate the main idea of your essay (your answer to the question). Then offer a final thought or two. How does this connect to our lives or the world of literature and stories?

## Lesson Twenty: Creative Writing Share Day

### Objectives:

- Students will share the creative writing that they wrote earlier on in the unit.
- Students will use appropriate speaking skills such as eye contact, body language, and tone of voice when sharing their writing.

### Standards Supported:

- CCSS.ELA-Literacy.SL.7.4 Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.
- CCSS.ELA-Literacy.SL.7.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

### Materials:

- A student roster checklist

### Preparation:

- Prepare a student roster checklist on a clipboard. This can be used to keep track of who has shared and also to record grades or points received if this is counted as an assignment.

Procedure:

- Students will take turns sharing their creative writing pieces from earlier in the novel study while focusing on eye contact, tone and volume of voice, and body language.
- When students are not presenting, they are practicing active listening, such as being engaged in what is happening, listening, not talking, etc.

Differentiation:

- None

Homework/Assessment:

- Because speaking and listening are components of the standards, students should be assessed on their ability to speak in class, including eye contact, voice tone and volume and body language. A simple checklist or a formal rubric can be used to assess them while they are sharing.

## An Overview of the Unit Assessments

This table is designed to show educators and parents what standards are being assessed in each lesson of the unit.

|  |  |   |   |  |
|--|--|---|---|--|
| <p>Lesson One<br/>CCSS.ELA-Literacy.CCRA.R.10<br/>Read and comprehend complex literary and informational texts independently and proficiently.</p>                 | <p>Lesson Two<br/>CCSS.ELA-Literacy.CCRA.R.1<br/>Read closely to determine what the text says explicitly and to make logical inferences from it.</p>                 | <p>Lesson Three<br/>CCSS.ELA-Literacy.CCRA.R.10<br/>Read and comprehend complex literary and informational texts independently and proficiently.<br/>CCSS.ELA-Literacy.CCRA.R.1<br/>Read closely to determine what the text says explicitly and to make logical inferences from it.</p> | <p>Lesson Four<br/>CCSS.ELA-Literacy.CCRA.R.9<br/>Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</p>   | <p>Lesson Five<br/>CCSS.ELA-Literacy.RL.7.3<br/>Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p>  |
| <p>Lesson Six<br/>CCSS.ELA-Literacy.RL.7.3<br/>Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> | <p>Lesson Seven<br/>CCSS.ELA-Literacy.RL.7.3<br/>Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> | <p>Lesson Eight<br/>CCSS.ELA-Literacy.CCRA.R.10<br/>Read and comprehend complex literary and informational texts independently and proficiently.<br/>CCSS.ELA-Literacy.CCRA.R.1<br/>Read closely to determine what the text says explicitly and to make logical inferences from it</p>  | <p>Lesson Nine<br/>CCSS.ELA-Literacy.RL.7.7<br/>Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).<br/>CCSS.ELA-Literacy.RL.7.9<br/>Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.</p> | <p>Lesson Ten<br/>CCSS.ELA-Literacy.RL.7.7<br/>Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).<br/>CCSS.ELA-Literacy.RL.7.9<br/>Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.</p> |

|   |  |  |   |   |
|---|--|--|---|---|
| <p>Lesson Eleven</p> <p>CCSS.ELA-Literacy.RL.7.7<br/>Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium</p> <p>CCSS.ELA-Literacy.RL.7.9<br/>Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.</p> | <p>Lesson Twelve</p> <p>CCSS.ELA-Literacy.W.7.10<br/>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p>CCSS.ELA-Literacy.RL.7.3<br/>Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> | <p>Lesson Thirteen</p> <p>CCSS.ELA-Literacy.W.7.10<br/>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p>CCSS.ELA-Literacy.RL.7.3<br/>Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> | <p>Lesson Fourteen</p> <p>CCSS.ELA-Literacy.CCRA.R.10<br/>Read and comprehend complex literary and informational texts independently and proficiently.</p> <p>CCSS.ELA-Literacy.CCRA.R.1<br/>Read closely to determine what the text says explicitly and to make logical inferences from it.</p>  | <p>Lesson Fifteen</p> <p>CCSS.ELA-Literacy.SL.7.1<br/>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> |
| <p>Lesson Sixteen</p> <p>CCSS.ELA-Literacy.SL.7.2<br/>Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.</p>  | <p>Lesson Seventeen</p> <p>CCSS.ELA-Literacy.SL.7.3<br/>Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.</p>   | <p>Lesson Eighteen</p> <p>CCSS.ELA-Literacy.W.7.1<br/>Write arguments to support claims with clear reasons and relevant evidence.</p> <p>CCSS.ELA-Literacy.W.7.10<br/>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p>                                      | <p>Lesson Nineteen</p> <p>CCSS.ELA-Literacy.W.7.1<br/>Write arguments to support claims with clear reasons and relevant evidence.</p> <p>CCSS.ELA-Literacy.W.7.10<br/>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> | <p>Lesson Twenty</p> <p>CCSS.ELA-Literacy.SL.7.4<br/>Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.</p>      |